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AUTHOR Cole, Charles C., Jr.
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ABSTRACT

Results of a survey of 91 innovative state humanities projects are presented, and the literature and theories about how adults learn are summarized. The representative sample of 91 public humanities projects are covered in alphabetical order. Most of the projects were selected because of their good humanities content and their success in generating strong audience participation. Formats of these projects include the following: bus tours, television and radio programs, computer instruction, exhibits with special features, games and simulation games, living history, humanists-in-residence, lectures, puppets, residential learning experiences, programs at shopping malls, sound and light shows, slide-tape presentations, additional multimedia presentations, theater as classroom, town meetings, traveling scholars, workshops, and programs for special audiences (e.g., senior citizens, inmates, and workers). Adult learning propositions of many theorists, including Carl Rogers and B. F. Skinner, are summarized. It is concluded that many methods, styles, and formats are needed to meet the learning needs of the adults, many of whom are capable of self-direction and have many life experiences as a resource. (SW)

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Research and Publications

EFFECTIVE LEARNING:

A STUDY OF INNOVATIVE PUBLIC HUMANITIES PROGRAMS

Charles C. Cole, Jr.

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INTRODUCTION

This report is the result of research conducted during a three month sabbatical leave, January 15 to April 15, 1980. During this period, I made two separate but complementary studies. One was a search for examples of innovative public humanities programs throughout the country, programs in which effective instructional methods and informal formats were used or in which there was extensive dialogue between humanities scholars and the general public. The other was a search through recently published books and articles for the latest writings on adult learning theory.

The methodology for the first part of the study was simple. I mailed a questionnaire to all executive directors of state humanities programs and asked them for examples of projects in their state which were notable for successful instructional methods or formats. I asked them to identify past programs and those scheduled in the first part of 1980 which involved innovative formats or teaching techniques.

I received 21 replies. The returned questionnaires contained information on some 70 former and current projects which had been funded in those states. My colleagues enclosed copies of particularly outstanding proposals and supplied names, addresses and telephone numbers of project directors. I then phoned these project directors to request detailed descriptions of their programs, some of which I arranged to attend.

I supplemented this information by reading quarterly narrative reports, annual reports, and state committee proposals on file in the offices of the Federation of Public Programs in the Humanities. As a result, I identified about 50 additional projects which seemed worthy of adding to my survey. In all, I reviewed approximately 125 project proposals, descriptions and evaluation reports from 31 states and attended 15 humanities programs.

I am especially grateful to those executive directors who cooperated in this study for without their assistance, my task would have been much more difficult. I am also grateful to the Federation staff for their interest and help. Finally, I want to record my great thanks to the Ohio Committee for Public Programs in the Humanities and the Division of State Programs of the National Endowment for the Humanities for making possible the sabbatical leave study.

Charles C. Cole, Jr.
Executive Director
Ohio Humanities Council

July 31, 1980

The humanities programs funded by state humanities councils take many forms. Projects have included conferences, lectures, group discussions, debates, panel presentations, library and museum displays, radio and television programs, town meetings, films, and newspaper articles. Many of the programs funded are the traditional type of academic conference in which one or more scholars give lectures or prepared presentations after which they respond to questions and comments from the audience.

Lecture programs are popular with some people because they feel comfortable with a familiar format. Scholars are accustomed to lecturing and some people prefer that teaching method whether they are in a classroom or elsewhere speaking to a public audience. Many conferences, meetings of professional groups and other organizations consist of formal presentations or the reading of prepared addresses.

This format, however, has been critized because it does not permit extensive dialogue between the speaker and his or her audience and because the audience is placed in a passive position. There is also increasing evidence that adults do not learn as effectively under the lecture system as they do by methods in which they are more actively involved. Furthermore, the more heterogeniety there is in an audience, the more difficult it is for the lecturer to pitch his presentation at a level which reaches those with widely varying degrees of ability and educational background.

A rationale can be made for utilizing more informal types of humanities programs for the adult, out-of-school public, formats which encourage the active involvement of the audience and which increase interest and motivation by holding audience attention and challenging the public to enhance their learning. Such a rationale would be based partly on adult learning theory and partly on the evidence of successful projects in the past which have been characterized by informal or innovative teaching methods.

This report is in two parts. The first part summarizes some of the more popular theories about how adults learn and reviews the recently published literature on the subject. The second part is a survey of 91 humanities projects funded by state committees throughout the United States which are distinguished for their innovative formats or their success in generating strong audience participation. Of course, what seems innovative to one person may be old-fashioned to another. I have interpreted the term fairly liberally and have been particularly interested in finding programs which utilized novel, creative ways of reaching the public.

The relationship between the two parts of this report is fairly obvious. How one learns and the effectiveness of one's learning can be influenced by the instructional methods employed and the setting in which that learning takes place. The format used in an educational

program should have some bearing on the subject addressed, the major participants involved, and the nature and background of the audience. Therefore, those planning humanities programs for adults should know something about how adults learn and should also be familiar with the wide variety of formats and instructional methods available to them in developing their projects.

In his fascinating book, Principles of Learning and Memory, B.R. Bugelski asserts, "The field of learning has expanded beyond anyone's attempts at mastery, and a great number of specialties have attracted different investigators." This statement serves both as a summary of the published works in adult learning theory and as a caution to anyone who seeks to find order in a chaotic field. The field is chaotic partly bacause so many of the specialists, whether they are psychologists, linguists, educators, or experts in another discipline, apparently do not read what has been written on the subject from the perspective of other specializations.

There is no simple definition of learning. To call it knowledge acquired by study only serves to substitute one analogy for another. The problem with most definitions of learning is that they describe the results of the process rather than the process itself, the product rather than a special kind of experience. For instance, Patricia McLagan describes learning as "a change in knowledge, behavior, attitudes, values, priorities, or creativity that can result when learners interact with information." Learning is most frequently defined as a modification in behavior, a change in the way a person thinks, feels, and acts. Robert Gagne's definition of learning is "a change in human disposition or capability, which can be retained, and which is not simply ascribable to the process of growth." Hilgard and Bower define it as "the process by which an activity originates or is changed through reacting to an encountered situation . . .." They refine the concept further by equating it with the acquisition of knowledge as well as a change in a person's "behavior to a given situation brought about by his repeated experiences in that situation." In his last book, Gilbert Highet described learning as "a natural pleasure." "It is a pleasure inborn and instinctive, one of the earliest pleasures and one of the essential pleasures of the human race," he wrote. John McLeish called learning "a natural and continuing function" and pictured adults as having a constant hunger for it. The M.I.T. scholar, Jerry Fodor, takes a different approach by viewing it as a matter of inductive inference, a process of hypothesis formation and confirmation. Many writers focus more on what learning is not than in analyzing what it is. Many emphasize the fact that as a result of learning the individual acts or performs in a different manner from the way he or she previously did.

The fact that there are conflicting interpretations of learning helps account for the differences in definitions. The section on learning in The Encyclopedia of Education refers to two basic methods

of learning. There is first the process by which an individual gradually builds up a skill or collection of knowledge. Second, there is the process by which the individual discovers that he or she can organize the information acquired into something meaningful. The dichotomy between these two concepts of learning must be acknowledged by anyone who seeks more than a superficial notion of the subject.

Perhaps it is more productive to conceive of learning as a series of steps as one moves from the simplest of experiences to the most complex. According to Robert Gagne, in The Conditions of Learning, there are eight kinds of learning. He describes then as: signal learning, stimulus-response learning, chaining, verbal association, discrimination learning, concept learning, rule learning, and problem solving. The most complicated is obviously problem solving which involves "thinking out a new rule that combines previously learned rules." Each learning step rests on the previous activity and the experience of each ends with a different capacity for performance. There are phases in a learning sequence: apprehension, acquisition, storage, and retrieval.

Some of those who write about the process of learning focus on the instructional means by which the learning is accomplished. Characteristic of this approach is Benjamin Bloom who describes a learning experience as "an interaction between the learner and the environment -- teacher, other students, learning material, and subject matter." Whether one focuses on the experience itself or the instructional method by which the learning is encouraged, two things are clear: 1) educational experiences, to be effective, must be planned with reference to the characteristics, ability levels, personality differences, and backgrounds of those who will be the learners, and 2) all that is learned is not formally taught. Indeed, in the case of adults, most learning experiences result from self-teaching.

A number of writers make an important distinction between the learning which occurs as a result of formal instruction and that which results from experience. James S. Coleman has described the four steps in learning which occur in traditional classroom situations as being 1) receiving information, 2) assimilating and organizing it so that a general principle is understood, 3) inferring a particular application from that general principle and 4) taking action on the basis of the previous steps. In contrast, experiential learning, according to this approach, proceeds in a reverse sequence.

It is undesirable, if not impossible, to settle upon a single satisfactory definition of the word because there undoubtedly is more than one kind of learning. While the physiological changes may be well documented, there is wide disagreement with respect to what those changes mean and to the theories describing the changes in human terms. According to Fodor, no theory of learning explains how concepts are acquired. Since learning is partly a private act,

can we ever expect to describe it fully in public, much less understand it to our complete satisfaction? Hilgard and Bower provide an eloquent caution for anyone who seeks to formulate a comprehensive definition: "Perhaps by using the common name 'learning' to cover the acquisition of motor skills, the memorization of a poem, the solving of a geometrical puzzle, and the understanding of a period in history, we are deceiving ourselves by looking for basic laws that explain processes that have little in common."

Just as there are different definitions, there are also many conflicting interpretations both of learning itself in general and of adult learning in particular. The major division is between those who believe that adults learn differently from children. Cyril Houle is representative of those who support the singularity of the learning experience. In The Design for Education, he writes that "the essentials of the educative process remain the same for all ages of life and the basic design of learning is identical whenever or wherever it occurs."

The bulk of the literature, however, is on the opposite side of the argument. As Jane Zahn put it, "Adults are not merely tall children. They differ from the young in many ways that influence their learning. They have different body characteristics, different learning histories, different reaction speed, different attitudes, values, interest, motivations and personality."

A number of observers point out that adult personalities are more fixed. Adults approach learning with a wider variety of needs. They have a more complicated set of expectations. They can integrate their own past experience into learning something new. They usually have some prior knowledge of the subject they are studying. They have greater maturity and, hence, want to make their own decisions. To a considerable degree, adult learning is likely to be voluntary and yet, many adults also come to the learning situation with negative feelings toward it. New learning presents a threat to the status quo. They may be more concerned about inadequacy and failure than children are. Adult attitudes are difficult to change. Since interests and values become more inflexible with age, there is a reluctance to view deeply held concepts in a new light.

While the physiological aspects of learning may remain constant, it does seem logical that adults learn in different ways than children. Their attitudes toward the learning process certainly differ. There is much more heterogeneity among them. They are more capable of participating actively in whatever it is that they are learning.

The most significant conflict among learning theorists is that which divides the behaviorists from the anti-behaviorists. This controversy is all the more crucial for education because it involves

two contrasting images of men and women. The behaviorist pictures man as a passive organism acting as a result of stimuli originating in his external environment. The anti-behaviorist, or the person with a phenomenological orientation, views man himself as the source of his actions, one who is free to make choices in every learning situation. He believes that decisions on behavior are made within the context of a human consciousness and, therefore, are not basically goverened by outside stimuli. Although it is an over-simplification, one might say that the behaviorist has a scientific orientation, the anti-behaviorist a humanistic one. The roots of both approaches to learning theory lie deep in the shifting philosophical sands of western civilization.

The most influential of the behaviorists is undoubtedly B.F. Skinner whose writings comprise the most systematic account of the behaviorist, environmentalist, determinist point of view. According to Skinner, there are two types of learning, respondent conditioning and operant conditioning. The first type is elicited by stimulus changes in the environment. The second type occurs when the human operates on his outside world and his behavior is controlled by its consequences, those stimuli which follow the response. Events following a response which tend to strengthen behavior are called reinforcers. Our learning occurs as our subsequent behavior is influenced by positive and negative reinforcers. Behavior strengthened in one situation is likely to occur in other situations. Through a series of processes known as discrimination, differentiation, and chaining, our learning is shaped and we respond to future experiences as a result of our earlier learning modes. Thus, the emphasis in behaviorist theory is on the role of reinforcement. To the behaviorists, thinking is a form of behavior that is learned and motivated much the same as other human activities.

The educational implications of Skinner's ideas are extensive. According to Skinner, teaching is an arranging of contingencies of reinforcement under which students learn. He believes that what is missing from the traditional classroom settings is positive reinforcement. Since teachers are not the most efficient instruments for controlling students, Skinner advocates the use of teaching machines and programmed learning. At the undergraduate level, the development of PSI courses (programmed system of instruction) is a good example of the popularity of the behavior modification approach to learning.

Many of the anti-behaviorists are called cognitive theorists because they prefer to concentrate on knowledge and the way it is acquired and used. The cognitive theorists reject the notion that the individual merely responds to stimuli. They prefer to view him as reacting to and organizing the data assimilated. The cognitive approach emphasizes learning as a process in problem-solving. Cognitivists are interested in how the individual goes beyond the information gained rather than viewing him as being shaped by it.

One of the best known critics of Skinner is Jerome Bruner. Bruner's cognitive construct instructional theory attributes a greater degree of autonomy and initiative to the learner. According to Bruner much of our behavior depends upon how we structure knowledge about ourselves and our world. To the cognitive theorists, individual insight is important and learning is primarily a process of discovering and understanding relationships.

Carl Rogers has emerged as the most persuasive of the humanistic psychologists. In some of his writings he is as critical of the cognitive theorists as he is of the behaviorists. He believes that the only true learning is that which totally involves the student as a person. Rogers, who devoted many years to clinical therapy, has advanced a set of principles regarding human behavior. The most fundamental of these placed the individual at the center of his constantly changing world where he reacts to his environment as he perceives it. Behavior is viewed as the attempt of the individual to satisfy his needs and to develop his sense of self. The individual interacts with the world around him and cultivates values which are either part of his self-structure or are taken from others.

Although they differ among themselves, Skinner, Bruner and Rogers are all critical of the traditional educational system, its institutions as well as formal teaching methods. In his book, Freedom To Learn, Rogers has brought together his most important educational articles and addresses. According to Rogers, "... when students perceive that they are free to follow their own goals, most of them invest more of themselves in their effort, work harder, and retain and use more of what they have learned, than in conventional courses. Teaching and the imparting of knowledge make sense in an unchanging environment....We are, in my view, faced with an entirely new situation in education where the goal of education, if we are to survive, is the facilitation of change and learning. The only man who is educated is the man who has learned how to learn. The facilitation of learning rests upon certain attitudinal qualitites which exist in the personal relationship between the facilitator and the learner. I have come to feel that the only learning which significantly influences behavior is self-discovered, self appropriated learning."

In his concept of instruction, Rogers puts great emphasis on the facilitation of learning. The attitudinal qualities of the teachers are more crucial, in his opinion, than his or her scholarly knowledge or specialized skills. The teacher as facilitator must discard the traditional role and become a "real" person with his or her students. The teacher must prize the student as a worthy, valuable individual. There must be a close communication between the two. The kind of learning resulting from this relationship will be self-initiated and will involve the student extensively in the learning process. Rogers' favorite teaching method is the encounter group, sometimes called the "T" group or sensitivity training.

Although the behaviorists may appear to have the weight of scientific evidence to support their views, those in the humanities are more likely to be convinced by the anti-behaviorist positions. Behaviorists seem to insist on a description of motivation which does not readily apply to adult learning. Although the stimulus—response model may adequately describe learning at an early stage, for higher levels of learning the cognitive theorists seem to have a more satisfactory description of reality. One of the most sweeping criticisms of behaviorism as a conceptual framework is found in Richard Restak's book, The Brain, The Last Frontier. In this remarkable volume, Restak declares, "Behavioral psychology as a legitimate explanation of human behavior is a failure and should be quietly buried."

Another way to refine our understanding of how people learn is suggested by those who have written about learning styles. According to this approach, individual personality differences influence how and what one learns best and these differences in the style of learning and thinking have significant implications for pedagogy. The term "learning styles" refers to a person's consistent way of responding in learning situations. The most useful research on this subject has been on what are called "cognitive styles." This term refers to how we go about perceiving, thinking, remembering and solving problems in a consistent, identifiable way.

There are at least eleven models of cognitive styles used by those conducting research in this area. One of the best-known is "field dependence -- field independence" and refers to whether one perceives in a global or analytical way. It is useful in identifying to what extent one perceives items without being influenced by background factors. Field independent personality types are attracted to scientific disciplines. Field dependent students are attracted to the social sciences and humanities because, as Arthur Chickering points out, "their strengths in social sensitivity and their orientation toward human interaction are more appropriate to those studies and to the occupations which follow." "Impulsivity -- reflectiveness" divides persons in terms of whether they are characterized by quick or slow responses. The "leveling -- sharpening" term refers to individual variations in assimilation in memory. The leveler tends to put new information into previous categories while the sharpener tends to differentiate new from old data. There is a term, "cognitive complexity -- simplicity," that refers to differences in how we view the world in a multi-dimensional way.

One of the most useful models for describing learning styles has been supplied by David A. Kolb. He pictures learning as a four-stage cycle. Out of 1) concrete experiences, we make 2) observations and reflections which 3) we form into abstract concepts and generalizations, after which we 4) test the implications of concepts in new situations. The learner employs four kinds of abilities -- feeling,

observing, thinking and doing. As we mature, we tend to deal with situations in characteristic ways and develop learning styles that emphasize particular abilities over others. Kolb has developed a Learning Style Inventory consisting of four styles. The "converger" moves quickly to find the one correct answer in a problem. The "diverger" views situations from different perspectives. The "assimilator" integrates diverse items into a whole. The "accommodator" adapts to meet new circumstances and focuses on doing things. Kolb brings together his theories on learning process and personality types into a synthesis that shows to what extent adult learning is a continuing process of interacting with one's experiences, first through specialization, and finally, through integration in which there is a reassertion of learning styles that may not have been fully used in early stages of a person's career.

One obvious conclusion, based on the evidence of wide differences in cognitive styles, is that teaching should be individualized. A less obvious one is that the personality relationships between instructor and students influence the learning experience. But what is most important of all is to realize that learning is a very complex process.

Research in cognitive styles has been useful in correcting some of the myths about the supposed sexual differences in ability and learning. Females score better on memory tests. Males score better in tests of mathematical skills. On the average, males seem to do better than females on tasks involving visual spatial skills. In terms of cognitive styles, males are more field independent and females are more field dependent. Therefore, it is reasonable to conclude that women tend to prefer activities that involve dealing with people and are more likely than men to be attracted to the humanities. None of these differences mean that males are intellectually superior. There is no difference in how the two sexes learn.

Major contributions to our understanding of how adults learn have been made in recent years especially by Malcolm Knowles and Allen Tough. Knowles is notable for having popularized the word "andragogy," the art of teaching adults. He has attempted to develop a unified theory of adult learning. Andragogy was coined first in 1833 by a German teacher, Alexander Kapp, and the term has been used extensively in Europe in connection with adult education.

According to Knowles, andragogical theory is based on four main assumptions that are different from those of pedagogy. These are: 1) as a person matures his self-concept changes from dependency to increasing self-directedness; 2) as an individual matures, he accumulates a reservoir of experience which provides him with a broadening base to which to relate new learnings; 3) as an adult matures, his readiness to learn is decreasingly the product of his biological development and increasingly the product of tasks required

for his social roles; 4) adults tend to have a problem-centered orientation to learning. According to Knowles, when an adult is in a learning situation in which he is not allowed to be self-directing, his reaction is likely to be one of resentment and resistance. He believes that action-learning techniques such as discussions, field experiences, simulation and team projects are more appropriate to adult learning than lectures and other passive pedagogical methods. Furthermore, topics which are problem-centered and which contain more direct applicability to the learner are more attractive to adults than those related to the traditional academic disciplines.

The principles of andragogy incorporate the learner as an active participant in the planning, designing and carrying out of the educational experience. The teacher is not the authority figure nor is the transmission of a given body of information the chief activity of the collaboration in the entire learning process.

The basic steps in the andragogical process are very simple. They are: setting a climate for learning; establishing a structure for mutual planning; assessing interests, needs and values; formulating objectives; designing learning activities; implementing them; and evaluating results.

As a learning and instructional theory, andragogy has serious defects. It idealizes the adult and the concept of experience. It is overly critical of traditional teaching techniques. It gives too much attention to the immediate, the practical, the vocational and insufficient attention to the role of ideas and values in the educational experience. It gives little attention to the humanities.

Controversy over andragogy continues in the professional journals. Knowles' harshest critic is John Elias who, in a 1979 article titled "Andragogy Revisited" wrote, "Knowles' heavy dependence on humanistic psychology . . . has led him into an overly sharp distinction between children and adults. . . . Teaching adults is essentially the same as teaching children. The concept of education is adequate for both groups. We need neither andragogy nor pedagogy." Elias, in turn, has been attacked by Leon McKenzie who, in the same issue of Adult Education, wrote, "I maintain that adults and children are cardinally different by virture of different modes of being-in-the-world, that adults and children exhibit different modes of existing, that these modes may be identified through phenomenological analysis, and that the existential differences between adults and children require a strategic differentiation of educational practice."

Although the term "andragogy" is probably an unfortunate one in that it is too pedantic, the approach of andragogy has some value in refuting the behaviorists and in asserting that men and women are free to choose both their experience and their learning environments and can, indeed, shape their destinies.

John D. Ingalls in his book, A Trainer's Guide to Andragogy, has taken the writings of Knowles and others and has sought to provide detailed instructions for persons concerned about briefing educators on ways to improve their effectiveness in teaching adults. The first part of the guide consists of a detailed presentation of the basic concepts of andragogy, the creation of an environment for adult learning, detailed steps associated with problem finding and problem solving, designing and conducting of adult learning activities, and evaluation. The second half focuses on specific application of the andragogical theory and includes chapters on the role of the trainer, conducting a five-day trainer's workshop, sample designs for developing process skills and conducting an organizational development program.

Unfortunately, the volume has minimal usefulness for humanities committees or project directors. Much of the book seems simplistic. The style is dull and turgid. Pages are devoted to the obvious and there is too much attention given to elementary considerations relating to group decision making, and the like. Even the annotated bibliography is inadequate.

The major contribution in the writings of Allen Tough is in emphasizing how much of adult learning is self-directed. Tough has reported that most independent self-learning strategies are effective and result in significant accomplishment. As a result of his studies of the way adults learn, he has concluded that adults spend a remarkable amount of time each year at their major efforts to learn. It is his estimate that the typical adult spends some 500 hours a year on major learning efforts and that more than 70 percent of adult learning projects are self-planned.

Tough was one of the first persons to make a sharp distinction between adult learning and adult education. There are some significant implications for educational institutions in his findings. He sees a shift of focus among adults in their attitude toward formal education. The traditional focus on relying upon formal instruction is being replaced by one which puts the emphasis on facilitating relevant learning. If only twenty percent of adult learning is channeled through college and university courses, one might conclude that the traditional instructional delivery systems are not meeting basic adult needs. One might also conclude that the humanities programs which utilize traditional institutional modes are not being responsive to adult needs.

The writings of Knowles, Tough, Knox and others, provide strong arguments for devising educational programs for adults which are informal and which place emphasis on audience participation. On the basis of their studies, the following generalizations seem applicable to humanities

programming for the adult, out-of-school public: (1) Adults have more experience than children or young people and hence, bring to the learning situation a greater body of attitudes and a different, more pronounced set of values, interests, motivations and personalities. (2) The aging process does not result in a drastic decrease in learning. Learning ability seems to remain constant in many people from age 20 to 60. It may decline through disuse. (3) Learning appears to be more effective when the individual is actively participating in the educational experience. (4) Adults seem to learn most effectively when they set their own pace. (5) Educational programs for adults need to be brought to where the people are. (6) Almost anyone can learn almost anything if he or she really wants to.

There are several fundamental principles that help explain why adult learning strategies must be different from those employed in the classroom. First, most adults are capable of self-direction. They do not need to be passive listeners. Their motivation for learning increases when they are treated as equals rather than constantly reminded that they know less than the experts. Second, adults have accumulated vast quantities of experience which can be a rich resource they can bring to bear in any educational experience. If adults can share their experiences with others, they are able to find usefulness both in what they know and do not know. They may learn that they lack the experience or information necessary to form a final judgement on a matter and, thus, may be more receptive to consider the opinions of experts. But, at least, their experience has been given validity.

Third, the adult, in an informal educational setting, is able to decide what he or she needs to learn on the basis of his own perceptions. Unlike the traditional teacher-student relationship where the instructor decides the content and the technique, the informal method creates a community of learners and teachers in which all have had a hand in helping to determine the direction to be taken.

Fourth, learning for most adults is a "problem centered" activity. If the subject has immediate relevance to their own lives, they will show more interest than when something is considered in the abstract. Most adults are interested in those things which they perceive are directly related to their immediate concerns — working, living, their environment. If a program helps to identify a problem or clarify an issue, adults will attach more value to it than if it merely addresses a subject which may be of concern to them someday.

Additional support for a fresh approach to adult learning theory has been offered by Huey B. Long, Kay McCrary and Spencer Ackerman who, in an article in the Autumn 1979 issue of Adult Education, provided a critique of recent literature on adult cognition. They found that application of the theories of Jean Piaget, widely recognized as a major contributor to concepts of childhood learning, had serious limitations when applied to notions of how adults learn. They

concluded: "The literature reviewed here appears to raise sufficient reason to question the traditional views that are heavily childhood centered. Additional conceptualization, research, and experimentation by adult educators may prove to be profitable."

Another approach to the variety of instructional methods available for humanities programming is suggested in the 1978 book on Instructional Techniques in Higher Education, by Robert Kozma, Lawrence Belle and George Williams. They remind us that there are styles of the educational environment that have a direct bearing on what people learn. They characterize these styles in the following manner:

"teacher-oriented"	-seats facing toward the front, speaker behind a table or lecturn
"automated"	-use of television, computer or other instructional technology
"interaction-oriented"	-informal, circular-like seating arrangements with speaker and audience facing each other on the same level
"student-oriented"	-independent studies, experiences where audience participation is maximum, little or no formal instruction
"sheltered-experience-oriented"	-simulation games, role playing, workshops
"experience-oriented"	-field experience, internships, work-study programs

One can take these educational environment styles and further classify each one in terms of whether the approach taken is content-centered or student-centered (or audience-centered) or whether the speaker is an authority figure and unchallenged expert or a democratically oriented facilitator concerned just as much with student (or audience) growth and attitudes as with the knowledge he or she might impart.

Kozma, Belle and Williams make several significant generalizations which apply to adult programs as well as to classroom instruction. They assert that "each instructional situation is unique and complex," that it is important to know the learning characteristics of one's audience, and that one must "adjust instruction to the characteristics of the learner." They also make it clear that teaching style is partially determined by what is to be taught: "The best instructor to influence attitudes in the humanities may be a person-centered, field-dependent teacher who uses a variety of teaching techniques and initiates conversation with students before and after class."

One of the myths exploded during the last several years is the notion that both learning and our capacity for learning decline as we age. For instance, considerable support has accumulated for the theory of fluid and crystallized intelligence, first advanced by Raymond B. Cattell in 1941 to explain the two factors in general ability. According to Cattell, fluid intelligence is a general relation-perceiving capacity and is determined by the individual's neurological endowments in the brain. Fluid intelligence is revealed in verbal skills and numerical reasoning. Spatial and inductive reasoning are functions of fluid intelligence. Crystallized general ability is shown in judgmental skills that have been acquired by cultural experience. Vocabulary, numerical skills, mechanical knowledge, memory and habits of logical reasoning represent crystallized intelligence. Crystallized ability appears as a related group of abilities that are normally taught in school. As Cattell put it, "The extent to which an individual takes or leaves what he is taught depends on his fulid ability, on his years of formal education, and on his motivation to learn. Thus, crystallized general ability reflects both the neurological integrative potential of the individual and his fortune in cultural experience." It is with our crystallized intelligence that we develop our knowledge and understanding of the intellectual and cultural heritage of society.

Apparently, both fluid and crystallized intelligence increase during childhood and into adolesence. Crystallized intelligence continues to increase gradually through the adult years. Performance on tests of fluid intelligence tends to peak after adolescence and gradually declines through adulthood. However, performance on tests of crystallized intelligence continues to improve as one grows older. In his book on Adult Development and Learning, Alan B. Knox concludes: "As fluid intelligence decreases and crystallized intelligence increases, general learning ability remains fairly stable." Knox also questions the validity of those graphs which combine all persons to depict a steady decline in learning ability for all adults. If one factors out such variables as health, capacity versus performance, the lowest ability category, and physiological limitations, there is a remarkable stability in the general learning ability for most humans for most of their lives.

What changes for adults is the speed at which they learn. We all slow down as we age, some to a greater extent than others. It is important to remember, however, says Knox, that "Adults of any age, but especially older adults, learn most effectively when they set their own pace." Furthermore, the rate of learning is not only a function of age. According to Bugelski, learning speeds are also influenced by ability levels, different preparations, past experience, different instructional techniques and different interests.

The relationship between learning and aging is another area in which myths have been recently shattered. Older adults engage in far more learning activities than psychologists have thought and, as A.J. Cropley has put it, "even the elderly are capable of school-like learning under appropriate instructional conditions." The capacity to learn persists well beyond the middle years. According to Knox, there is an increasing range of individual differences in learning abilities, at least through the fifties. "It appears that the most intellectually-able people increase their learning ability more rapidly during childhood and adolesence, and then either continue to increase gradually or maintain learning ability during adulthood. By contrast, the least intellectually able people increase learning ability more slowly, reach a lower plateau earlier, and decline more rapidly."

Recent studies reveal that the so-called peak in learning performance has been extending later in life. It used to be placed at age 20; now the peak appears to be in the late twenties or early thirties. They have also shown that most adults in their forties and fifties have about the same ability to learn that they had when they were younger, as long as they can control their own pace.

Of course, those who remain intellectually active throughout their lives are not as likely to decline in learning capacity as those who close their minds to new experiences and become passive when they retire. Roger Hiemstra has pointed out that older adults can become more active learners when given more opportunities to do so. A few years ago he conducted a survey of over 200 persons in Nebraska. He discovered that the average person over 55 spends nearly 325 hours each year in some form of learning activity. However, more than one-half of that learning was in informal activities which had been self-planned and self-directed. Gilbert Highet has described the excitement of learning among the aged in eloquent terms: "...the mind in most of us continues to live, and even grows more lively and active, enjoys itself more, works and plays with more expansion and delight, makes better discoveries and deeper investigations." In his book, The Immortal Profession, Highet tells the story of Gilbert Murray, famous classicist, acknowledging felicitations on his ninetieth birthday with the statement, "I have a tendency to fall down unexpectedly from time to time, but my mind, thank God, is as good as ever." It is probable that during the next decade, state humanities committees will be called upon to support an increasing proportion of programs for senior citizens.

It is worth noting at this point that there probably is a wide range of ability levels and educational backgrounds represented in a typical adult audience at a public humanities program. The wider the range, the more difficult it is to reach all members of the audience with one level of presentation. A lecture that assumes a college-level education in an audience may not be well understood by those who only went to high school. A presentation which includes excessive

elementary information may not be well received by those members of the audience who are specialists in a particular subject. It is essential for project directors and participants to have some understanding of the learning capacity of those they seek to reach.

Scientists who study the brain's function have made new contributions to adult learning theory. The old linear stage theory, which pictured the brain as placing new items of information into a short-term memory and then later transferring them to the long-term memory, has apparently been superseded. New research suggests a multiple copy approach to the collection of new information. According to Botkin, Elmandjra and Malitza, "cognitive processes consist basically in the matching of new information inputs against appropriate mental schemata which are part of a vast number of frame-works created by past experience. Each frame or scheme creates a cohesive structure from the incoming data. Our brain does not store memorized items in isolation, but keeps them in multiple copies according to the contexts associated with their arrival. These contexts will influence their content and will help in their subsequent retrieval."

This revolutionary concept has led some writers to advance the theory that there are two basic types of learning: maintenance and innovative. Maintenance learning has been described by Botkin et al. as "the acquisition of fixed outlooks, methods, and rules for dealing with known and recurring situations." This would characterize the bulk of formal classroom instruction. Innovative learning, on the other hand, is "problem formulating and clustering. Its main attributes are integration, synthesis, and the broadening of horizons . . .. Its meaning derives from dissonance among contexts. It leads to critical questioning of conventional assumptions behind traditional thoughts and actions. Its values are not constant, but rather shifting." (This concept is similar to what Albert Einstein and Arthur Koestler meant when they used the term "bisociative" in connection with learning and creativity.)

The new developments in learning theory mean that teachers -- and speakers at public programs -- must rethink their roles and reappraise their instructional methods. As Hiemstra wrote, "It will require giving up some of the rein (they must) remove their institutional blinders." Just about every book published in the last few years confirms the assumption that adults learn more readily when they are actively participating in the educational experience. According to John McLeish, "selfhood grows from interaction." In February 1979, John C. Sawhill wrote in "The Unlettered University" in Harpers Magazine: "Much of what must be accomplished may well require a radically different view of how we teach, what we teach, and whom we teach. We may find that many of the innovative and even outrageous practives that have evolved in higher education in the past ten years have merit after all."

It is sobering to realize that even our best experts still do not yet know all there is to know about the teaching process, especially in respect to teaching adults. What the experts are saying is that the classroom formulas don't necessarily work with adults in the community, that the methods of the past may be obsolete for the future, and that the role of the teacher, the expert, the speaker, the authority figure is changing. According to Jerome Bruner, the ideal teaching is that which moves the students and audiences from the usual level of understanding information to a more sophisticated one of appreciating its perceptual qualities and then culminates in teaching an appropriate "symbolic language" so that they can deal with materials more abstractly. Bugelski goes further in asserting that learning can be improved "by instructing subjects to use imagery or by using materials that are rated as high in imagery value." One is left with the realization that learning sometimes occurs despite our efforts rather than as a result of them!

It is also sobering to be reminded that we are not fully utilizing our learning capacities. Some authorities claim that most people use only about five percent of their intellectual faculties. According to Botkin et al., ". . . the human being possesses still untapped resources of vision and creativity . . .. The average person, even when living in deprivation and obscurity, is endowed with an innate brain capacity, and hence a learning ability, which can be stimulated and enhanced far beyond the current relatively modest levels."

Many adults tend to underestimate their learning ability. They tend to give too much weight to their early school experience and undervalue their recent informal learning experiences. Although most of them prefer not to take courses for credit, the fact that their learning experiences do not carry academic credit makes them value these experiences less highly than those associated with college credit.

Adults seem to learn about as much in self-planned projects as they do in projects planned by others. In the 1979 edition of The Adult's Learning Projects, Allen Tough writes that "It is common for a man or woman to spend 700 hours a year at learning projects....About 70 percent of all learning projects are planned by the learner himself....Less than one percent of all the learning projects uncovered by the interviews were undertaken for credit." He also indicates that in most of their learning activities, the majority of adults are motivated by some immediate problem, issue or concern that demands certain skills and knowledge. The adult's orientation to learning so often is pragmatic, problem-centered, action-oriented, and concerned with immediate application. All of this points up the difficulties inherent in planning and implementing academic-like humanities programs.

Earlier I mentioned that individual personality influenced learning. This has several implications for how we teach and what our expectations should be in planning programs for adults. For one thing, an individual's

outlook can greatly affect his or her attitudes toward a learning situation. Feelings of anger, alienation, defensiveness can tend to discourage an individual from learning something new. Persons in a happy, receptive frame of mind will be more willing to try new challenges. Furthermore, according to Alan Knox, "Some adults with open and flexible personality characteristics and learning styles achieve better with such methods as discussion, while some adults with more rigid and structured personality characteristics and learning styles achieve better with such methods as the lecture."

Of course, there are other important factors as well, one's interest and motivation for learning, for instance. An adult is much more likely to learn when he or she considers the subject meaningful and relevant. As Knox explains, "Active interest and participation are more likely when the learner helps identify objectives, selects learning tasks, and understands procedures."

Anyone intending to understand current theories of adult learning must confront the views developed by Jean Piaget and Noam Chomsky. These intellectual giants engaged in a long debate at the Abbaye de Royaumont near Paris in October 1975. A record of their encounter, plus the ideas contributed by a score of linguists, psychologists and other scholars has been published in Language and Learning, edited by Massimo Piatelli-Palmarini and published by the Harvard University Press in 1980.

On the surface, their views appear to be diametrically opposed. Piaget considers the mind of the human child (and ultimately the resulting adult) as an active agent who constructs his understanding of the universe by slowly pulling himself forward, mostly by his own efforts. Chomsky, on the other hand, views the mind as a programmed unit, innately equipped from the outset to realize its potential and needing only marginal outside spark to display its productive qualities. To Chomsky, knowledge is largely innate; to Piaget, knowledge can only be constructed through the interaction of the individual and his environment.

According to Howard Gardner who summarized the debate: "Chomsky, displaying little interest in the ways in which knowledge happens to unfold, directed his formidable powers to specifying the forms of knowledge that are part of the adult repertoire. Piaget conceded that some forms of knowledge may be present at the beginning but insisted that that still left unanswered the fundamental question of how what is latent comes to be expressed (or suppressed). The most that could be said for rapprochment, then, was that these two 'structuralist' approaches may be complementary."

Although Piaget's major research has been on children, his constructivist views also apply to adult learning. Knowledge, he believes, proceeds from action, and theories advancing the notion of the preformation of knowledge appear to him to be as faulty as empiricist and behavioristic interpretations. The cognitive

development of the child is, to him, the result of the construction of successive structures with the previous structure already containing something of the subsequent stronger one. Thus, there is an unfolding of knowledge and understanding as the human actively confronts or interacts with his environment.

Piaget pictures human intelligence developing in stages with each stage depending on the age and maturation of the individual and on the successful attainment of the previous stages. He is receptive to the possibility that some of Chomsky's ideas might be incorporated into a modification of his viewpoint but rejects most of the other's basic arguments. The human accomplishment of preserving the past and constantly surpassing itself through extending the environment and "reinforcing the organism's power" appears to him to represent a "much more fundamental mechanism than heredity itself."

Chomsky, however, is less conciliatory. His innatist position, developed as a result of his pioneering research on the learning and use of language, is rigid and uncompromising. Chomsky bases his theories on what he considers are the "structure-dependent property of linguistic rules." The way we adjust to grammatic rules is confirmation to him of an innatism in our cognitive capacities. As he expresses it, "investigation of human language has led me to believe that a genetically determined language faculty, one component of the human mind, specifies a certain class of 'humanly accessible grammars'...This grammar is a representation of his 'intrinsic competence'...a fixed, genetically determined system of some sort narrowly constrains the forms that they can assume. I would also speculate that other cognitive structures developed by humans might profitably be analyzed along similar lines."

In arguing his case, Chomsky advances the theory that "the particular properties of human cognition...are highly specific and narrowly articulated" and "there seems no possibility of accounting for the character and origin of basic mental structures in terms of organism-environment interaction. Mental and physical organs alike are determined, it seems, by species-specific, genetically determined properties, though in both cases interaction with the environment is required to trigger growth and will influence and shape the structures that develop."

Chomsky doubts that there is any point in looking for a general theory of learning. He challenges all learning theories that depend only on induction. Learning involves taking in the right information at the right time and using the incoming data only to confirm what Piatelli-Palmarini calls the "the highly specific filters that are already built in."

Stephen Toulmin, who participated in the 1975 debate, sees merit in both positions. As he put it, "The difference of views...with Piaget claiming that 'the functioning of intelligence alone is hereditary' and Chomsky arguing per contra that 'human language' is a 'mental organ' having an innate structure as specific as that of the eye or the heart — is so extreme that participants may be tempted simply to choose up sides,

for or against innatism and constructivism respectively. This would (in my view) be a barren confrontation; rather, I shall argue, we should consider seriously the possibility that both views are unacceptable, as they stand, so that we should be looking for an account of the development of mental abilities that steers a way between these extremes."

Both Piaget and Chomsky did agree in rejecting the empiricist theories of cognition and of behaviorism. The difference in their positions may obscure the significance of their convergence on this important point. Beyond that, it would appear that without drawing up sides, two assumptions are worth accepting. As Piatelli-Palmarini points out, "nothing is knowable unless congitive organization of some kind is there from the start, and nothing is knowable unless the subject acts, in one way or the other, on the surrounding world."

One conclusion to draw from the debate is this: according to Chomsky's views, the human being is, in the words of the Swiss scholar, Guy Cellerier, "the passive plaything of genetic predestination and environmental determinism" while, according to Piaget's interpretation, the child and the adult contain a great degree of free will and creative autonomy. To Chomsky, the individual goes through a "mapping" process, imposing external patterns on an internal universal system which has been inherited. To Piaget, there is a step-by-step construction of knowledge and understanding through trial and error.

What relevance has this debate for our humanities programs? On the surface, it would appear to be too esoteric to concern us. Whether the clerk, the lawyer, the farmer or the housewife listening to a historian or philosopher explain some ideas about the good life or medical ethics or representative government are "learning" in the sense that Piaget or Chomsky use the term may be of no concern. If excellent content is being conveyed effectively, and if the audience in question leave a dialogue with a scholar satisfied that they have gained something of value, why should we care whether it is through "nature" or "nurture" that the learning occurred? There should be room enough in our educational enterprise to embrace both the constructivist and innatist approaches.

However, Chomsky himself has suggested the reason why this debate cannot be ignored. In his 1975 book on Reflections on Language, he points out that both radicals and reactionaries have seized upon the doctrine of the plastic human mind to advance their causes and that if we accept the notion that human nature is essentially a social product, then we are vulnerable to those who would seek to control and mold the world to their own designs. "If people are, in fact, malleable and plastic beings with no essential psychological nature, then why should they not be controlled and coerced by those who claim authority, special knowledge, and a unique insight into what is best for those less enlightened?" he asks. He admits that his tentative conclusion is subject to future testing: "It is reasonable to suppose

that just as intrinsic structures of mind underlie the development of cognitive structures, so a 'species character' provides the framework for the growth of moral consciousness, cultural achievement, and even participation in a free and just community."

We need not require that persons planning humanities programs either accept or reject the constructivist or the innatist positions. But we do need to temper our expectations in the light of recent research and not claim for the projects we support any more educational accomplishments than we can justifiably defend. After all, there are many levels of learning, many degrees of sophistication. It is enough that the programs funded by state humanities councils have modest accomplishments since the financial investment in them is relatively modest compared to the vast sums spent on scientific research and technology. We should not expect climbs up Mount Everest when all we supply is a scholar's carfare from the next town.

But, by the same token, we should not be satisfied with less than what is reasonable to expect. We should encourage as much depth as we can, as much rigorous humanities content and as much careful planning and preparation as possible. The programs that are developed should be meaningful, worth the time, effort and money spent on them, and they should result in positive learning experiences. We should not prescribe certain formats but we should insist on knowing the reasons why one format is preferred over another.

Finally, we should encourage an open-minded approach in devising humanities programs for the general public. We should encourage project directors, planners and participating scholars to consider new ways to teach adults and to take advantage of the latest research on adult learning. They should also be encouraged to shape their programs so that their audiences go away from them filled with excitement and enthusiasm to have experienced what it means to be in the presence of articulate scholars and to have encountered the ideas, values and perspectives which bear upon the human condition and inspire us all to become better informed, more effective citizens.

We conclude, then, as we began, with the conviction that we need many methods, many styles, many formats to meet the learning needs of the adult population. "No particular way of learning is in itself superior to another", writes Ronald Gross in The Lifelong Learner. "How you learn depends on your temperament, circumstances, stage of life, as well as your need, taste, or ambition. Success in learning depends not on the subject itself or the conditions (how, where, when) of learning, but basically on the learner's engagement, his or her fascination and concern for the subject."

NOTABLE PUBLIC HUMANITIES PROGRAMS DISTINGUISHED FOR THEIR INNOVATIVE FORMATS

The following description of notable public humanities programs is a representative sample of projects recently funded by the state humanities committees throughout the country. It is not a comprehensive listing nor do I mean to suggest that these projects were the best in their respective states. Most of them have been selected because of their good humanities content and their success in generating strong audience participation.

The different formats included in my study are listed in alphabetical order and for some of the categories I have supplied some introductory comments.

An asterisk denotes events I attended.

AUDIENCE DISCUSSION

Programs which generate meaningful audience discussions are likely to be the most successful in meeting the goals of the state humanities committees. They are also likely to be activities in which members of the audience leave with a greater sense of satisfaction and enrichment.

A good discussion requires careful planning and much effort on the part of the project director and discussion leader. One must know one's material but also have sufficient self-confidence to move away from any pre-arranged sequence of information to be presented. The discussion leader must be flexible and must move with ideas as they are expressed and respond to questions as they are raised. The more skill and experience the discussion leader has, the more successful the discussion should be.

But a good discussion also requires a willingness and ability to discuss the subject at hand, a willingness to listen as well as talk and a healthy respect for differences of opinion. Some people have prejudices; others have informed opinions. Happy is the discussion leader and the audience when prejudices and uninformed opinions are put aside.

The discussion's greatest advantage is that the members of the audience become actively involved in learning and probably learn more effectively. Its disadvantage is an unreliability in achieving a specific objective because its success depends on subject, audience, and discussion leader.

There are two basic types of discussions, "instructor-centered" and "student-centered." Scholars seem to prefer the former while many audiences prefer the more open-ended, less structured format. Another

way to classify a discussion is by the terms "autocratic," "democratic" and "laissez-faire." Some would add a fourth type: "chaotic."

The best definition I have found of an ideal discussion was written by David Potter and Martin Anderson in 1963 - "purposeful, systematic, oral exchange of ideas, facts and opinions by a group of persons who share in the group's leadership." The secret lies in how you mix the ideas, facts and opinions. There are as many formulas as there are recipes for the best martini.

In a 1976 publication, Meredith and Joyce Gale gave five recommendations for conducting effective discussions: limit the size to 20; have a heterogeneous group with respect to abilities, attitudes, and other characteristics; foster a moderate degree of cohesiveness in the group; arrange the discussants so that they are within easy eye contact and hearing range of each other and place minimal restrictions on the exchange of communication; and have someone who exercises a democratic rather than an authoritarian leadership style. My quarrel with the list is that it is possible to have exciting discussions with far more than 20 persons involved. Indeed, the intent of state programs is to reach large audiences. Serving food and beverages also is useful in getting people to speak out.

According to Donald Bligh, "teaching methods involving discussion in small groups are the most effective for developing patterns of thought, attitudes and motivations." I remember one program (not one listed here) where the first question raised by someone in the audience was, "Is this a discussion or do I have to know something about the topic?" Obviously, the more knowledgeable our audiences are about the subject of the program the more likely they are to participate and learn more than the minimum. Project directors have no control over the educational or ability level of audiences in bona fide public humanities programs. These programs are supposed to be open to all and all are supposed to profit from them.

One way out of the dilemma of serving an audience with a wide range of abilities and information is to provide them with something to read prior to the open meeting. This is why book discussion projects seem so natural a type of format. If a group gathers to discuss something they have all read, at least there is a common experience and point of departure on which subsequent discussion can be based. It has been pointed out that a book, unlike a lecture, is an "active medium,' requiring the reader's continual attention and engagement for the message to be transmitted. There is a burden on the reader, of course, and even the best book can be read poorly. But, at least if it is read, intellectual sparks should start flying when two or more persons start sharing their reactions. As Kozma, Belle and Williams have pointed out, "the book can be seen as the foundation of our entire culture."

1. "Humanistic Inquiry into the Issues of Dying and Death"
   Regional Oncology Program, University Hospital, Boston, Massachusetts
   Project Directors: Barbara and Russell Ruffino

This conference for health professionals on January 12, 1980 was held in connection with a preview of the television program "Joan Robinson: One Woman's Story." This three-hour documentary was shown nationwide on public television and dealt with a gifted woman's 2 ½ year struggle against cancer. The film raised many issues related to health care, death and dying, doctor-patient relations, husband-wife relations in a climate of terminal illness, and the price to the individual and society in prolonging life.

The outstanding feature of the three hour discussion that followed the film was the use of the KIVA technique, originally used by the Navajo Indians. In the KIVA discussion procedure, all participants are encouraged to express their opinions in a systematic fashion. The audience is divided into three groups. The first group begins the discussion in a center circle while the others listen. After approximately 50 minutes, the second group takes over and discusses the subject, presumably building upon the ideas and opinions expressed in the first group. Similarly, the third group picks up the discussion for the third hour while those in the first two groups listen. Humanities scholars facilitate the discussion in all three groups. At the conclusion of the three sessions, the moderator presents a summary.

The KIVA approach allows for more penetrating dialogue than is possible when all divisions of an audience start a discussion at the same point. It also encourages a broader spectrum of audience participation. According to one participant, "It is an incredibly useful tool. Just about everybody spoke. Even those reluctant to speak felt more comfortable with it."

The KIVA method could be used for shorter periods of time. For some audiences, three hours may seem too long, particularly when it comes after viewing a long film. When an audience is divided into three discussion groups, care should be taken to make each group as heterogeneous as possible.

2. "Changes and Choices: Views of Women Through Literature"
   Morristown Centennial Library and the Northern Vermont Reading Cooperative, Morristown, Vermont
   Project Directors: Sharon Anderson and Carole Singley

This four month project, beginning in late January 1980, consisted of bi-weekly discussions based on a reading list of eight books that examined issues related to the changing status of women. The sessions were held both mornings and evenings and free child care was provided.

Books discussed included Jane Eyre by Charlotte Bronte, The Awakening by Kate Chopin, Summer Before The Dark by Doris Lessing, Widow by Lynn Caine, Yellow Wallpaper by Charlotte Perkins Gilman, and The Fire Dwellers by Marge Piercy.

Program format included an initial presentation by a scholar, small group discussions, and summary. Scholars from a variety of academic and non-academic occupations led the discussions.

Programs were held in the Morrisville grange, whose large meeting rooms could accommodate the audience of 40 to 80 people at either morning or evening sessions. Morrisville is a rural community. The audience was county-wide and represented every stratum of society.

According to one evaluation, "The project has proved, in case anyone doubted it, that there is an audience for continuing education in the humanities. You just have to make the programs grow out of local interest and you have to make them serious and lively."

3. "Values Across the Generations"
Ad Hoc Committee on Local History, Elk Rapids, Michigan
Project Director: Glenn Ruggles

A series of three small group meetings, held in three different sessions, took place during the Summer, 1979 in the village of Elk Rapids. The purpose of the meetings was to explore the changes and similarities that exist between the generations in the area of social and moral values.

The sessions were characterized by spontaneous interaction and free-flowing discussion. The audience consisted of senior citizens, young people in their teens and early twenties, and a few persons in their middle years. Approximately 10 percent of the village population participated in the project.

Among the topics discussed were the economic, social and moral changes that have occurred since World War I, the erosion of the work ethic, the decline in church attendance, the changing role of senior citizens, the alterations in the status of the family, and the increased irreverence toward the environment.

Young and old discovered how much they shared in common. A general consensus emerged in respect to some of the issues facing the community. A strong interest was expressed in continuing the discussions. One participant admitted, "Many people in this group I have known all my life, but have never really talked that much to them and knew what their values were."

The sponsoring group consisted of five humanities scholars representing different academic disciplines. Although the discussions were not rigidly structured, the scholars' participation ensured that

historical, literary, philosophical and ethical content infused the sessions. According to one evaluator, the "well-conceived guidelines for the discussion and sharing process" was instrumental in the project's success. One participant summed up his evaluation by writing, "People of all ages can sit down and carry out a serious, level-headed conversation and go away feeling good inside."

4. "Sharing Sessions"
   Bayfield County Historical Society, Washburn, Wisconsin
   Project Directors: Shirley Anderson and Cathryn Johnson

As part of its project to develop a slide show about significant events comprising county history and to focus attention on issues related to historical preservation, this historical society scheduled four "sharing sessions" in separate locations. The goal of these Fall 1979 meetings was to provide the public with skills to develop and preserve their own local history.

In each of the four sessions, humanities scholars gave presentations which involved the audience and which explored the values of historic preservation. Information was provided on the preservation of historic documents, old photographs, manuscripts and printed materials. Throughout the sessions, the audience was engaged in the experience of preserving. Some of them brought their own photographs, diaries, letters and other materials to have them examined by their neighbors and by the scholars.

There was an assessment after each session. The project directors were pleased with the enthusiasm generated. They found the format easy to work with, characterized the project as a team effort, and believed that valuable material was collected through this means. According to Shirley Anderson, "The project helped create strong interest in oral history and in local historical societies. People's own identity came through. The audience wanted to talk rather than listen."

5. "Table Talk - America's Eighties: Decade For Decisions"
   Jewish Community Center, Kansas City, Missouri
   Project Director: Rose Evelyn Sporn

For nine years this community center has held a series of table-talk programs dealing with problems of concern to people in Missouri. The format consists of panel presentations by humanities scholars and other professionals followed by individual buzz sessions at each table and questions directed to the panel. Maximum communication between panelists and the audience is thus encouraged. The free programs are open to every adult in the community.

According to the project director, one of the underlying strengths of the program is in the large number of dedicated volunteers who help with publicity, contact members of their own organizations, bring those in need of transportation to the meetings, compile and distribute bibliographies for each event, and furnish the free dessert and coffee.

However, it is the informal setting which gives everyone a chance to participate, at least at the "buzz session" level, which is instrumental in encouraging dialogue between experts and a large audience.

BUS TOURS

*6. "Detroit Labor History Tours"
Labor History Task Force, Workers' Education Local 189, Detroit, Michigan
Project Director: John L. Revitte

Some historical events are learned more forcefully while riding on a bus than while reading about them.

In the first phase of this project, the staff identified existing archival, library and human resources and conducted historical research to develop material for subsequent phases. In-depth oral history interviews were conducted with persons who participated in Detroit's labor history.

In the next part, the staff produced Union Town, a 34 page labor history guide to Detroit, focusing on events occurring during the Great Depression and the organizing of the automobile industry. The material was developed according to different tours with detailed maps of sections of the city so that the reader could conduct his or her own trip.

In another stage, the collected materials were used to produce a half-hour slide tape presentation used in conjunction with the bus tours themselves.

The most dramatic feature of the project was the two hour bus trip itself. Each person received a copy of Union Town, which supplied more detailed information about the events mentioned on the tour. The guide, one of the historians on the project staff, supplied almost constant commentary on Detroit labor history as the bus drove slowly through the city streets. The bus stopped beside the vacant Studebaker plant where the first strike of automobile workers began in 1913. It stopped in front of the Woolworth store on Woodrow Street where 250 women staged a sit-down strike in 1937. It drove past Cadillac Square, site of many protest demonstrations. It stopped in front of the Ford Motor Company Rouge plant in Dearborn, the scene of the 1932 Hunger March in which five persons were killed.

During the tour, the guide kept encouraging his passengers to ask questions. He also asked any who had lived during the events described, or who knew of others who had been active in the labor movement, to share their recollections. The informality of the presentation and the enthusiasm of the guide who was trying to help his audience relive scenes of almost fifty years ago were exciting strengths of the program.

7. "Humanities on Wheels"
Utah State Historical Society, Salt Lake City, and Tintic Historical Society, Eureka, Utah
Project Director: Craig Fuller

Each year, the Utah State Historical Society organizes the state's commemoration of statehood. On January 4, 1979, with the assistance of a mini-grant, the Society chartered buses to transport senior citizens and the handicapped to the ceremonies in Fillmore for the commemorative activities in the Territorial Statehouse.

A group of humanities scholars prepared material and presented "mini-lectures" on various historical themes and about historic sites, and they gave their presentations to the bus passengers while they were en route.

The two day tour carried passengers from Salt Lake City and Provo to Fillmore and back. The audience learned about Utah's geography, the Dominguez-Escalante Expedition, the Old Spanish Trail, Mormon expeditions, prehistoric Indians and other subjects. They visited the Gunnison Massacre Site, Old Fort Deseret, the Topaz Japanese Relocation Center and the Tintic National Historic District. Maps, brochures, and other materials were distributed. There was ample opportunity for audience discussion.

The project was a great success. Participants gave the tour a high rating. The blind senior citizens said the lectures helped them "see" Utah history. The Utah Endowment for the Humanities funded a bus tour again in 1980. The demand was so great that the Historical Society had to provide additional buses.

COMMUTING WITH THE HUMANITIES

8. "Communing and Commuting with the Humanities"
University of Vermont, IDC Media Library, Burlington, Vermont
Project Director: Martha Trainor

Audiocassettes of selected humanities programs, professionally recorded by Vermont Public Radio, and edited for broadcast, are turned over to the IDC Media Library after broadcast. Anyone in Vermont may obtain duplicate tapes from the Media Library for $1 each. (Out of state requests are billed at about $4.50.) The Vermont Council's grant subsidizes duplication costs. More than 60 hour-long programs are currently available.

The programs are all from a year-long project, "Vermont Public Radio Forum," produced in the studio, and from a two-year project, "Crosscurrents," which makes on-site recordings at programs of Vermont Council grantees. A list of the programs is available from the Media Library.

Response to the tape project was immediate and strong. The Media Library had over 100 requests within six weeks of announcing the service. Martha Trainor states that "people are responding to specific topics that interest them, and the quality control that comes from broadcast editing."

The humanities content is particularly strong in the following: "The Psychology of Success," "What Your Language Reveals About You," "Nuclear Power: What's in the Box?" "Hill Farm Decision," and "Vermont-Quebec Relations, 2001."

Although audiocassettes of discussion programs do not enable the hearer to participate in dialogue, they are a means by which the original audience for a program can be greatly enlarged, and they can be replayed as often as the user wishes.

9. "Humanities Bus Cards"
Arts Resources Services; Washington Transit Advertising; Summer Youth Employment Program, Seattle, Washington
Project Director: Sarah Hildt

In the Fall, 1978, five sets of cards were displayed in 100 Seattle Metro buses. The subjects of the cards included a variety of cultures and disciplines which have contributed to the region's identity. Seattle area artists and humanities scholars collaborated to create the 20 cards, each of which presented a humanist concept in the form of a quotation illustrated by an original graphic design. Each card was duplicated by silk screening.

The cards included quotations recognizing the Chicano, Black, Native American, Japanese, Filipino, Chinese and Vietnamese heritages. They also featured contemporary American poetry, nineteenth century American literature, humanistic philosophy of science, and Pacific Northwest archaeology.

Reader response questionnaires were placed on each bus which had a set of the humanities bus cards. According to the evaluation report, 72 percent of those who filled out the questionnaires indicated that the bus cards had broadened their understanding of the humanities.

This project has now been implemented in five other cities in the State of Washington.

10. "Commuter Classroom"
Rhode Island Transit Authority, Providence, Rhode Island
Project Director: Carolyn Lenz

During the first half of 1979, cards containing quotations from world literature were placed on all buses of the Rhode Island Transit Authority. Each card had attached flyers on which were printed commentaries written by humanities scholars. The flyers were available for riders to take home.

A unique feature of this project was that it brought the humanities to audiences not gathered for the express purpose of attending a humanities program and provided an intellectually enriching experience for commuters. However, the cards were hardly a substitute for the kind of in-depth dialogue which we like to find in public programs.

CALL-IN (RADIO PROGRAM)

11. "Party Line West Virginia"
Friends of WHPW, West Virginia Public Radio, Charleston, West Virginia
Project Directors: Ellen Kay and Susan Leffler

This weekly call-in radio program, broadcast from December, 1979 to June, 1980, consisted of 26 discussion hours in which humanities scholars, other experts, and listeners-at-large exchanged ideas and explored issues affecting the citizens of West Virginia. Humanities scholars served as rotating hosts. The project director-moderator and humanist co-host led a round-table discussion with studio guests and encouraged state-wide listeners to phone with questions and comments. The programs were spiced with short taped documentaries, music

and poetry readings to stimulate dialogue. The topics selected were designed to deepen the public's understanding of human conditions and to provide listeners with new ideas and different perspectives on old subjects.

Program topics included the recession, values of the 1980's, government secrecy, personal privacy, drug abuse, and country and western music. The programs were broadcast on Monday evenings at 8 p.m.

The project's distinctive feature was its stimulation of dialogue among a large number of people from different occupations and geographical locations. It gave people an opportunity not only to listen to programs rich in intellectual content but also to take part themselves, if they wished, by calling in their remarks or questions. This project has been funded twice.

COMPUTER INSTRUCTION

12. "Man's Past Revealed: Museum Exhibits Enhanced By Stand-Alone Computers"
Cranbrook Institute of Science, Bloomfield Hills, Michigan
Project Director: Eve C. Van Rennes

This project, which continues until December 15, 1980, is designed to help museum visitors learn about their past by using two anthropology exhibits in conjunction with two stand-alone computers. The project also explores the nature of, and problems with, stand-alone computers as public learning tools.

The computers allow museum visitors to learn more from an exhibit than they ordinarily would merely by viewing the exhibit and reading the written captions. Visitors draw information about the displays in response to programmed questions and answers which the computer produces in Socratic-like fashion.

The computers are programmed to converse with those operating them in a personal, informal style, asking the visitor's name and using it in subsequent dialogue. A sentence style is used in the responses to encourage viewers to read museum exhibits in an active, critical way. The computer asks questions, responds to replies, and requests the visitor to observe exhibits, read labels, and manipulate the hands-on portion of the exhibit. As a result, the person operating the computer becomes an active participant in learning information about anthropology.

Interaction of this sort with a programmed computer gives many people the structure they need to learn more than they usually do from

a museum visit. They spend between 5 and 10 minutes in front of a display case that otherwise might get only seconds of their time.

SPECIAL TYPES OF DIALOGUE

13. "Conscience And The Corporation"
University of Notre Dame, South Bend, Indiana
Project Director: Kenneth E. Goodpaster

Three dialogues held in the Spring, 1980 involved corporate chief executives, philosophers and others in a discussion of ethics and business. Each dialogue ran from noon on a Friday to noon on Saturday. The number of participants was limited to 25 to encourage vigorous interaction, according to Kenneth Goodpaster.

The themes for the dialogues were "The Profit Motive and Corporate Responsibility," "Judaeo-Christian Vision and Character Formation in the Corporation," and "Ethics, Business Theory, and Business Practice."

The program included some formal presentations and the playing of a role simulation game. Most of the time was devoted to intensive discussion sessions in which academic philosophers and corporate officers explored problems of principle and practice related to the conduct of corporations.

Although this type of program does not reach large audiences, by its very structure it encourages a form of intensive probing of difficult ethical issues through a sustained dialogue between scholars and business leaders. What is sacrificed in terms of numbers reached may be balanced by a deeper, more meaningful learning experience on the part of those attending all the sessions. Nevertheless, the format restricts audience size and is likely to attract only those well-educated persons who have the interest and time to devote to study of the subject. The format and the scheduling of the dialogue sessions could be altered, however, to make it more attractive to a broader segment of the population.

This particular project was deemed very successful and it benefited from excellent publicity, including an article in the April 20, 1980 edition of The New York Times. Although the article contained several quotations from philosophers and business leaders who were participants, unfortunately there was no mention that the series had been partially funded by the Indiana Committee for the Humanities.

14. "Moral Issues in Medicine"
Mississippi Philosophy Association, Jackson, Mississippi
Project Director: Michael H. Mitias

A somewhat different type of dialogue occurred in this one-day program in March, 1980 when nine philosophers and physicians made presentations before a public audience weighing issues arising out of medical treatment and research.

The conference was a response to a program funded by the Mississippi Committee for the Humanities in the Spring of 1979 in which five philosophers spent fifteen days in different hospitals as Medical Ethics residents. The purpose of that project was to give the philosophers direct experience in how patients are actually treated and how doctors work in health care centers. The philosophers observed the major activities crucial to medicine - in operating rooms, emergency wards, laboratories, offices, and patients' rooms, and discussed the ethical issues which arise in their work with the physicians and other medical personnel. As a result, dialogue between medical practitioners and philosophers began.

The dialogue continued in the 1980 conference where philosophers and physicians shared what they had learned from the residencies with leading physicians and also with the members of the general public in attendance at the conference.

15. "The Delaware Seminar"
Ad Hoc Committee for the Delaware Seminar, Dover, Delaware
Project Director: Joseph H. Spina

This project consisted of bimonthly seminars to discuss problems affecting the state and the nation with public officials and professionals in the humanities and social sciences. Its purpose was to encourage a frank exchange of views.

Topics selected for discussion contained humanities content and had local importance. They included government-press relations, the crisis in public education, the controversy over judicial activism versus judicial restraint, the two party system, and the Delaware tax structure.

The sessions usually began with brief presentations by two government officials holding opposing positions followed by a commentary from an academician. Preassigned readings provided additional content for the analysis and debate led by faculty discussion leaders. The project was designed for a group of 20-25 persons (half professionals in the humanities and half elected or appointed officials) who would commit themselves to a series of programs that would require prior preparation as well as attendance and participation in the meetings. Both groups

believed that if the sessions were expanded either to include more discussants or an audience, the program would lose its effectiveness and the participants would not be as "frank" in their comments.

It is unfortunate, however, that such meetings were restricted in attendance. A wider audience deserves to benefit from this type of colloquy. If audiotapes had been made, the series could have been replayed at other times for other audiences to react to the ideas expressed in the seminars.

16. "The Black Family: Myths and Realities"
Black Universities Ad Hoc Humanities Committee, Baton Rouge, Louisiana
Project Director: Raymond J. Lockett

Scholars from Southern and Grambling Universities held a series of community dialogues during the course of a year to improve public understanding of the historical background and contemporary dynamics of the Black family. Programs were held in a variety of sites on the African heritage, the Black family during slavery, the changing roles, functions and values in the Black family, and the effects of urbanization, unemployment and underemployment, public policy, education, religion, and political socialization on the Black family.

The community dialogues were especially effective in bringing academic scholars together with many persons who had never had contact with academic institutions. The sessions also gave audiences an opportunity to express opinions on matters of local concern in the Louisiana communities.

At the conclusion of the dialogues, the academic humanists prepared papers on issues related to the general theme. Fifteen of the papers were subsequently published in a volume titled, The Black Family: Myths and Realities. The scholarly papers serve to correct some of the sociological stereotypes associated with the Black family.

EXHIBITS WITH ADDITIONAL FEATURES

The use of exhibits around which to build public humanities programs appears to be increasing in popularity. A display of paintings, photographs or artifacts by itself does not make the exhibit a humanities program. State committees are justified in expecting that some kind of public program will accompany the exhibition. Carefully written captions explaining the historical background or cultural significance of exhibit objects, catalogues with articles written by humanities scholars, and slide tape presentations shown in conjunction with an exhibit are all useful devices for increasing the humanities content.

But these alone do not create a viable mechanism for dialogue between the scholar or artist and the general public. Panel discussions, debates, and lectures followed by audience participation are important additions that make any artistic exhibition a more effective method for conveying information. Guided tours are also useful particularly if visitors can interrupt to ask questions or offer their own interpretations and ideas.

Exhibition programs have the value of combining the visual image with the written word. The viewing of an exhibition initially is a private experience. Having a mechanism by which viewers can discuss their impressions with others increases the potential for educational enrichment.

Museums are ideal locations for public humanities programs. Their audiences are likely to be more heterogeneous than those found on college campuses. But exhibits need not be limited to established museums. They can be held in store fronts, shopping malls, court houses, train stations. In the Summer of 1980 the Einstein Centennial Exhibit was displayed in one of the terminals at Kennedy Airport in New York.

The following pages describe some of the particularly interesting exhibits recently funded by state committees.

*17. "Wisconsin's New Deal Art"
Leigh Yawkey Woodson Art Museum, Wausau, Wisconsin
Project Director: David J. Wagner

This project involved a two-year traveling exhibition consisting of 75 works of art, a 32 page scholarly catalogue, tours of the exhibition by professionally-trained docents, and free public symposia at each scheduled showing led by social historians, art historians, art critics, and artists whose works have been included in the exhibition.

The exhibition and catalogue are especially notable in drawing attention to the role of the federal government during the Roosevelt Administration in supporting unemployed artists and in encouraging the production of murals and sculptures for post offices and courthouses.

The exhibition was particularly effective in evoking an era, the years of the Great Depression, and in leading the viewer to a deeper understanding of the ways in which the New Deal sought to stimulate interest in the arts in this country.

18. "HISTOP (History-Sharing Through Our Photographs)"
Mature Minglers, Royal Oak, Michigan
Project Director: Nancy Rosen

The project director designed HISTOP as a way to get children and senior citizens to meet together to explore their pasts with the aid of family photographs. In the Spring, 1979, a six week program of workshops and special events was held in which young and old generations attended "sharing sessions."

The project director then designed and constructed a traveling photographic exhibit which has gone to small towns throughout Michigan. A 30 minute slide show accompanied the exhibit. The audience became involved in trying to solve the mystery of untitled old photographs relating to a family's history.

The project was called an "overwhelming success." The sharing sessions made the project unusually strong. Although the humanities content may seem slight, this program generated strong interest and sensitized people to the value of preserving photographs which become useful documents in recording our past. Furthermore, the encouragement of sharing across the generations served to stimulate more dialogue than is found in many of the more traditional public programs.

19. "Pennies and Pinafores, Women and Work in Wisconsin"
University of Wisconsin, Extension School for Workers, Madison, Wisconsin
Project Director: Barbara Morford

This project consisted of a photographic exhibit, a slide show of old photographs of women at work, and a discussion on the role of women in the labor force, sexual stereotypes, discrimination and related subjects. The program sought to provide visual historical evidence to correct the general lack of attention to women in most economic histories. The photographs were collected from individuals, libraries, museums, industries and the State Historical Society of Wisconsin. The exhibit has traveled throughout that state.

Discussion programs have been held in conjunction with opening receptions for the photo exhibit. The project director taped the discussions for evaluation and additional planning purposes.

20. "A Neighborhood's Heritage"
Jersey City Museum, Jersey City, New Jersey
Project Director: Cynthia Sanford

This project consisted of a year-long series of bilingual lectures, seminars and walking tours held in conjunction with a large exhibition illustrating Italian and Hispanic influences on Jersey City architecture. The exhibit focused on the parallels between nineteenth century Jersey City architecture and traditional Hispanic and Italian architecture and demonstrated the richness of architectural tradition evident in the buildings in the area. The careers of six architects who practiced in Jersey City in the late nineteenth century were also discussed.

The slide lectures given by an art historian were followed by discussions held both in Spanish and English in recognition of the many persons of Hispanic origin in the neighborhood.

A special feature of the project was the inclusion of bilingual guided walking tours of the Van Vorst Park area to identify architectural elements and their Hispanic and Italian origins. The tours, suitable for various age levels, were accompanied by workshops in which were taught vocabulary, basic appreciation, and general awareness of urban architecture.

The exhibit was called by one critic "a triumph in environmental awareness." Peter Schjeldahl of The New York Times called it "so good, and so timely, that it would be hard to overpraise." This project is an excellent example of a museum relating its activities to the residents of its immediate neighborhood.

21. "In Celebration: Six Black Americans"
New Jersey State Museum, Trenton, New Jersey
Project Director: Zoltan Buki

This exhibit of the paintings of six Black American artists, held January 26 through March 30, 1980, was accompanied by a series of four public programs in which scholars, authors and artists commented on the Black cultural experience in New Jersey. The program topics were "The Black Artists in America," "Afro-American Literature," "The History of Afro-American Music," and "Black Dance and Black Dancers."

A catalogue with an introductory historical and critical essay by Carroll Green, Jr. accompanied the exhibit.

The evaluation of the exhibit and public programs was positive. Over 1,100 persons attended the four programs. Most of the audience were not regular museum goers. Although the program on Black Dance and Black Dancers drew the largest crowd, the presentation by Imamu Amiri Baraka was a highlight of the series for a number of people.

According to one evaluation, "His interpretation of the history and literary traditions of Black Americans was informative, challenging, provocative, and witty."

22. "Frankenmuth Historical Museum Galley Guide"
Frankenmuth Historical Museum, Frankenmuth, Michigan
Project Director: Carl R. Hansen

The eight-page Gallery Guide which explains the exhibits in this historical museum is different from the traditional booklets which describe exhibits. This guide is a fictional, autobiographical, diary-style account of a Frankenmuth colonist who settled in Michigan in 1845. The narrator describes his experience in the settlement over a 60 year period through 1905. The guide allows the visitor to relate the written account to the exhibits displayed in the different "rooms" of the museum. The narrator expresses one person's attitudes, personality and beliefs in a mid-nineteenth century village. A viewer reading the diary while examining the museum scenes from the Bavarian-Lutheran community of a century ago gains added understanding of a previous era in our history.

The guide booklet is an inexpensive, useful device designed to enhance the experience of museum visitors and to give them a written interpretative framework.

23. "The Image of America in Caricature and Cartoon"
Sherman Historical Museum, Sherman, Texas

This exhibit, prepared by the Amon Carter Museum, and displayed in the Spring 1979, contained 250 photographic prints of political cartoons drawn during the period 1750 to 1970. Scholars provided texts for each picture which supplied background information. Four informal guided tours of the exhibit were conducted by local humanities scholars. After the tours the public was given an opportunity to discuss American history as depicted in the caricatures and cartoons they had seen.

According to the evaluation, the project was considered "generally effective in creating a new method for bringing an appreciation of history to the community. The informal tours proved to be very popular and effective."

24. "A [illegible]stival of Biblical Art and Archaeology"
Je[illegible] Community Center of Omaha, Omaha, Nebraska
Project Director: Joe D. Seger

This ambitious undertaking consisted of an interpretative exhibition of ancient artifacts from Biblical countries, accompanied by a program of lectures, workshops, films, and other demonstration activities. Its purpose was to increase public understanding of the biblical and ancient Near Eastern roots of our western heritage and to illustrate the humanistic disciplines which are used to explore that heritage.

The Festival was only possible as a result of joint funding from the National Endowment for the Humanities, the Nebraska Committee for the Humanities, and many local churches, foundations and institutions.

The exhibit contained more than 500 original artifacts, dozens of illustrative photo panels, simulations of an actual "dig site," of an early Israelite dwelling and of a Bedouin tent area, along with graphic displays.

One of the goals of the Festival was to involve the public in the excitement of archaeological discovery. "Hands-on" workshops and demostration programs allowed visitors to observe and participate actively in Biblical culture. There were workshop demonstrations of ancient pottery, metallurgy, weaving, flint knapping, and writing. There were also workshops on ceramic typology and the recording and restoration of ancient pottery. The workshops were so popular they had to be repeated.

Films, lectures and gallery talks were also well attended and these sessions added to the educational value of this project which was attended by over 60,000 persons.

25. "Black Archives Mobile Unit"
Black Archives Research Center and Museum, Tallahassee, Florida
Project Director: James N. Eaton

The Black Archives Mobile Unit is a traveling museum in a renovated 20 year old campus bus. In 1979 and 1980 the Black Archives Research Center and Museum took part of its collection of Afro-American papers and artifacts on tour to various parts of Florida. Papers and artifacts with written explanations were displayed in the bus. Slide presentations were given and guided tours were conducted through the mobile museum. The bus also contained a listening booth which housed the Archives' oral history collection. Upon request, lectures were given in towns. Each tour lasted from 5 to 7 days and many trips were made each month for seven months. The purpose of the mobile museum was to "raise awareness, influence values and alter judgments about Black culture."

An important feature of the mobile unit is the attention to oral history. The booth in the bus made it possible for tapes to be both played and recorded. Since so much of Black history resides in people, the touring unit was able to record recollections of visitors, especially of elderly persons having knowledge of the Black experience, thereby adding to its rich oral history collection. The museum's tapes provide a valuable record of customs and race relations in the South.

Although the itineraries were arranged well in advance, there was enough flexibility to allow for unscheduled stops in remote areas when receptive communities were encountered en route.

This project is an excellent example of a program that took the humanities to the people rather than expecting them to travel to museums a distance from their homes.

*26. "Ohio: A Photographic Portrait 1935-1941"
Akron Art Institute, Akron, Ohio
Project Director: Carolyn Carr

This 1980 exhibit presented a remarkable collection of photographs currently in the Library of Congress commissioned by the Farm Security Administration. A 96 page catalogue contained brief articles by three humanities scholars and commentary on the seven photographers whose works comprised the exhibit, which was written by the project director. The three scholars who contributed to the catalogue spoke at a public symposium held in conjunction with the exhibit. (This exhibit, along with several other projects included in this survey, reflect the increased interest in the Great Depression.)

In the symposium, the project director showed slides of many of the 105 photographs in the exhibit, described the reasons for selecting them and gave background information on the photographers, some of whom she had been able to interview. Two historians and a scholar of American literature then gave brief presentations in which they provided a historical framework for the exhibition. After a coffee break, a large portion of the audience made comments and asked questions.

The public participation in the three-hour Sunday afternoon program was animated and went in directions unanticipated by the scholars on the panel. One woman in the audience described her experiences as an employee of the Farm Security Administration. Another commented on the changes which had taken place in some of the rural areas included in the pictures. Another wanted to know what the scholars would recommend to prepare people for the possibility of another depression. Some commented on the different value systems and attitudes toward work expressed by the generations who lived in the 1930's and today.

This exhibit will tour throughout Ohio through the auspices of the Ohio Foundation of the Arts.

FILM

It is tempting to comment at length on the use of film in public humanities programs. We have become a nation of film viewers and film makers. The number of film proposals submitted to state humanities committees has increased dramatically in the last two years.

John Raeburn aptly summed up the contribution movies can make to public humanities programs when he wrote the following in the January 1980 issue of Federation Reports: "They can do for us exactly what other forms of narrative art can do; that is, explore the particular tensions and dynamics of the period in which they were first created, and at the same time illuminate the ageless questions of the nature of fate and human heroism, the dilemmas of moral choice, the relationships between the particular destiny of an individual and his or her sexual identity, social class, education, and all the other social and biological forces which impinge and partially shape one's destiny. Thus, we may use movies, just as we use novels, plays, and poems, to examine questions of historicity and human behavior, and the complex interrelationship between them."

There are two major ways in which films become part of state committee-funded programs. Grants are made either to produce films or to use films already produced in conjunction with lectures, panel presentations or audience discussions. Neither format is particularly innovative in most states. The innovation occurs in how the connection is made between the showing of a film and the application of humanities perspectives to its consideration. What should be encouraged is the development of film-discussion programs for new audiences.

A film can be a powerful medium for the expression of emotions and for the portrayal of problems that impinge on attitudes and values. One can respond to films on different intellectual levels and a certain sophistication is required to gain extensive understanding of all the subtleties in a sequence of visual images. Sol Worth, in a chapter in Media and Symbol: The Forms of Expression, Communication and Education, has observed that "a piece of film in and of itself is meaningless - that meaning exists only in a special social and cognitive relationship between a film-maker and a viewer." Our concern should be with what level of meanings will be inferred from the films which are shown.

Each of the following three projects illustrates a different way in which films can be used to advantage.

27. "Humanities Through Film"
Delaware Technical and Community College, Southern Campus, Georgetown, Delaware
Project Director: S. Joseph Fantl

Sixty commercially produced films will be shown over a two year period. All the films deal with the subjects of sociology, history, and literature. The format for each program consists of an introduction to the film by a humanities scholar, the showing of the film, and a discussion afterwards raising such questions as human choice, empathy for others, or how the film served to reveal or comment on men's and women's development and heritage.

What makes the film series unusual is that all the introductory presentations and discussions have been taped. These tapes will be used in the development of three courses in the humanities. The project director plans to videotape these courses for communities and colleges on a national basis. Each of the three courses developed will utilize twelve of the most successful films shown in the series.

The project represents an approach to teaching the humanities to adults which reflects the increased influence of films and television on pedagogy. It is the project director's expectation that incorporating film so extensively in packaged humanities courses will make sociology, history, and literature more "palatable" to adults and younger students.

An evaluator of the film series made the following comment: ". . . perhaps the most persuasive argument in favor of engaging an audience through the venicle of films is their drawing power and the fact that people have a compelling desire to discuss them. Certainly films touch upon numerous ideas and issues vitally important to these disciplines. Thus the enterprising humanist can convert them into convenient tools for identifying these and a useful test case for examining how they have been treated . . .. In the introductory remarks, the speaker must be able to give the audience a meaningful orientation toward the dramatized material. Whether the following discussion can be both lively and put in the service of the discipline being represented demands an imaginative, responsive moderator - a rare bird."

28. "Images of the South in History, Fiction and Film"
The Museum of The Confederacy, Richmond, Virginia
Project Director: Edward O. C. Campbell, Jr.

A film series presented over ten weekends in early 1980 focused attention on the different views of the South as depicted in well-known commerical films. Each film was introduced with a presentation by a humanities scholar who placed the production in its historical and artistic setting. The films included "Uncle Tom's Cabin," "Birth

of a Nation," "So Red The Rose," "Intruder in the Dust," and "To Kill a Mockingbird."

At the end of the film series, a weekend conference was held during which scholars spoke on the Southern image in fiction and other topics related to Southern history. The project was given a very successful rating. Attendance was good and there was excellent discussion throughout the series.

This project is representative of a number of programs in other states which seek to examine issues of interest to the general public and broaden perspectives by means of films and their discussion.

*29. "Black Film Festival: Four Views of the Black Experience"
WOSU-TV, The Ohio State University, Columbus, Ohio
Project Director: Mike Mottler

This project involved the showing over public television of four commercial films that dealt with the Black experience. The series was broadcast twice in early 1980. Each film was introduced by a film historian and critic and was followed by a half-hour discussion in which three humanities scholars and a psychologist participated. The discussions placed the films in historical perspective and evaluated their usefulness in representing the attitudes of the times in which they were produced. The scholars also explored such questions as alienation, racial discrimination and the changing role of the Black family. Unfortunately, there was not a woman on the panel and, therefore, the stereotyping in films of the Black woman was touched upon only superficially.

Viewer participation was encouraged in two ways. Transcripts of the introductory remarks and post-film discussions were made available to viewers upon request. At the close of each program, viewers were invited to request an evaluation form by mail which they were encouraged to fill out and return to the television station.

This form of viewer participation is obviously not as effective as face-to-face discussion or the submission of questions and comments to scholars on a panel but at least it encourages viewer response. The weakness in the project in having no provision for active audience involvement was probably balanced by the fact that the televised series reached large numbers of viewers.

GAMES AND SIMULATION GAMES

The popularity of games for instructional purposes is increasing. In the next few years more public humanities programs are likely to use this format.

There are distinctions between "simulations" and "games." In simulations, players take on roles representative of those in the real world and then make decisions in response to the circumstances in which they find themselves. According to Philip Gillespie, author of Learning Through Simulation Games, simulations are "structured learning models designed to teach a specific concept or concepts about a certain system." They imitate a social system to teach some lesson or to enable people to see the consequences of certain decisions. Games are not as tightly structured. Their outcomes depend more upon the participants' actions. Games create an atmosphere in which everyone involved can be teaching and learning simultaneously. The game format is about the most participatory one can imagine.

Simulation games create an artificial environment which approximates reality as closely as possible and which gives the players learning experiences they would not ordinarily encounter. Some people seem to like the challenge of the game situation. They enjoy feeling what it's like to be in someone else's shoes. As Kozma, Belle and Williams point out, "Playing the role of another person . . . can lead to empathic understanding of other social groups and result in changed attitudes and values." Others like them just because they are more entertaining than a lecture or workshop.

The learning occurs in discovering fairly quickly the consequences of one's actions or in being confronted with the costs or limits imposed upon some social system. More learning can occur if there is a critique of the game after it is over.

The increased popularity of educational games is the result of the growing dissatisfaction with more traditional instructional methods and the current emphasis on involving the learner more actively in the educational process. The fact that there are so many good games on the market also helps increase their acceptability.

There is a divided opinion, however, regarding their effectiveness as a learning tool. According to Taylor and Walford, there are motivational advantages in using them. They lead to a heightened interest and excitement in learning. There are spin-off benefits in subsequent learning. But, as they also indicate, "present information concerning the learning impact . . . is fragmented and based more on hunch and general impression, than on systematic validated research study." Some games are too simplistic. They give the player an incomplete or artificial view of reality.

Other educators are convinced that games are fun to use and that players learn a lot from them. Sara Boatman, of the University of Nebraska, has asserted, "We believe, and students agree, that they are able to experience significant, transferable learning through this process." Dean Celeste Ulrich, of the University of Oregon, has pointed out, "It is a lot safer to work from lecture, but it is also a lot more restrictive and often devoid of joy."

Most of the simulation games on the market are more appropriate to the social sciences than the humanities. However, there are several good ones which focus on the human condition, on values and attitudes, and on sensitizing persons to the needs and concerns of others.

*30. "Indiana Considers"
Project on the Humanities, Science and Technology, Purdue University, West Lafayette, Indiana
Project Director: Heather Johnston Nicholson

This year-long project involved the development and playing of three games by a variety of groups and organizations throughout Indiana. The project's purpose was to promote public understanding of the value questions involved in current policy issues by having community groups participate in role-playing games which help put complicated issues into some perspective.

"Alcohol Fuel?" is a role playing game about federal policy toward alcohol fuel. It can be played by 15 to 40 players and takes from two to four hours to play. The setting for the game is a public hearing by a subcommittee of the United States House of Representatives. Participants play various roles modeled after those represented in current society. The supporting materials for each player, which are sent in advance of the day of the game, have been taken for the most part from Congressional hearings held over the past few years. The outcome of the game is the decision made by the committee on a proposed bill.

Through the experience of playing the game, participants gain a better understanding of the conflicts over interests and values, the processes by which national policies on technically complex issues are made and the roles of different experts in helping to shape public policy.

"Medical Progress?" is a role-playing game dealing with current problems related to health, medical practice and biological research. There are roles for from 5 to 40 players who do a small amount of preparation prior to the game. The setting is a governor's advisory commission. The players are humanists, scientists and citizens from a range of eras and cultures. Someone even gets to play Hippocrates. The outcome is a series of recommendations made by the commission. The specific issues addressed relate to abortion, the use of laetrile, and euthanasia.

A third game, "Food for Peace?" has the same general format.

The use of games such as these in public humanities programs is an excellent way to achieve maximum audience involvement. The actual playing of a particular role serves as a useful (and usually entertaining) learning experience.

All Games will be circulated after the end of the project by the I C H Resource Center.

31. "Baldicer"
John Knox Press, Richmond, Virginia
Project Director: Georgeann Wilcoxson

This simulation game seeks to provide participants with an increased awareness of the inter-related nature of the world economy. The game is designed for use with 10 to 20 persons and it can be played in two hours. The instructions are simple, clear and brief.

Each participant plays the role of food coordinator for 150 million people. In each round of play, each participant simulates his or her people at work earning balanced diet certificates (baldicers). Players must survive natural and social disasters and attempt to improve their situation by hard work, trading, bargaining, and negotiating with fellow players for loans and grants. Opportunity is provided for capital investment. When players "die" they become a lobby for the world's hungry and create ingeneous ways to haunt the survivors.

In evaluating this game, Paul M. Dietterich wrote, "Players experience the interdependence of the world economy, the need for international collaboration, the population explosion, unequal distribution of resources and technology, inflation, different styles of ethical commitment."

Although the creation of this game was not funded by a state council, it was played at a conference on "Ethics and Nutrition" held in Norfolk by the Virginia Foundation for Humanities and Public Policy. According to the executive director the game technique proved very successful.

32. "End of The Line"
Jefferson Area Board for the Aging, Charlottesville, Virginia
Project Director: Diane Ansley

This game was developed by Frederick Goodman at the University of Michigan. Its purpose is to simulate some of the difficulties associated with growing old. It takes 2 to 3 hours to play and may be played by 25 to 50 players.

In their book on Instructional Techniques in Higher Education, Kozma, Belle and Williams describe the playing of this game in these words: "An old woman trying to continue her daily activities is increasingly frustrated by her declining physical mobility, shrinking material resources, failing memory, and the loss of her friends. With much difficulty, she contacts an agency set up by the government to meet her needs. She finds that, in spite of the good intentions of the social workers, they are unable to help her because of limited resources and bureaucratic rules and regulations. Frustrated again, she is left alone, sitting, waiting for death."

Players encounter a variety of frustrations in acting out several roles. "End of The Line" gives participants a greater appreciation of the needs and concerns of the aged and it is designed to suggest to people, especially those who work with the elderly, more considerate ways to provide services to them.

When this game was played in a program funded by the Virginia Foundation for the Humanities and Public Policy, the evaluation was very favorable. The project involved 4 morning seminars for different interest groups. Each used the game to initiate discussions led by 2 humanities scholars. It was described as a "very exciting and thought provoking program."

HUMANIST-IN-RESIDENCE

A humanist-in-residence program can take many forms. The basic concept consists of placing a scholar in a locality other than his own where he is available to work with non-academic groups in planning and participating in humanities programs. The scholar is given the opportunity to share his or her methodologies, knowledge and outlook with members of the public, but especially with those who may not come into frequent contact with college and university faculty members. Humanists-in-residence have been assigned to legislatures, city government agencies, prisons, and hospitals.

One advantage of the humanist-in-residence format is that a continuous residency permits in-depth examination and discussion of a subject and avoids the pitfall of superficiality that sometimes characterizes programs limited to one session. Further, a close rapport can be established between a scholar and residents of a community which can be of mutual benefit.

To be successful in this type of enterprise, a scholar must be resourceful, must be an excellent teacher who relates well to persons from a wide variety of social, economic and educational backgrounds, and must generate publicity to get known quickly in a strange community. Such a person must be sufficiently flexible so that the programs planned are ones of strong interest in the area.

One of the first humanist-in-residence grants was in South Dakota in 1974. In Arkansas in the Fall of 1978, Dr. Robert B. Walz, Professor of History at Southern Arkansas University, received a grant to search for historic photographs and to develop an interpretative pictorial exhibit about the Lewisville-Stamps area. The public response was called "overwhelming." One of the most recent grants, in April 1980, was to the YWCA in Salt Lake City, Utah, for a project which will enable Kathryn McKay, an historian, to work with groups planning programs for the YWCA constituency.

At least 20 state humanities councils have funded one or more humanists-in-residence projects. Humanists-in-residence usually remain in a single area for a period of time. Traveling humanists, on the other hand, reach into many communities. (For an interesting review of these programs, see Barbara D. Wolfson, "Socrates at Bellevue," Humanities, vol. 1, no. 2, March/April, 1980, pp. 20-21.)

33. "Scholar-in-Residence Program"
Yazoo City Library Association, Yazoo City, Mississippi
Project Director: Barbara Allen

Dr. Allen has described her responsibilities as follows: "The idea was to have a humanist scholar in residence in a community to observe and interpret that community from the viewpoint of the scholar's academic background and to broaden residents' awareness of the nature and impact of the humanities on issues of human concern, particularly at the local level."

Her activities included a series of monthly public presentations, monthly newspaper articles, oral history interviews concentrating on the Afro-American hospital, a survey of the traditional arts in the county, presentations to clubs, service organizations and other groups on a variety of topics, and the creation of a folk art exhibit for the city cultural center. The exhibit includes a slide show and demonstrations by local folk artists.

Public reaction to the program which took place throughout the academic year 1979-1980 was positive. Dr. Allen has concluded that the scholar-in-residence concept at the local level is "a good one" and she expects to publish several articles based on her experiences. In her final report, she states that she entered the project a skeptic, but left it committed to the concept of "residence" as essential to lasting impact.

34. "Historian-in-Residence"
Fort Hays State University, Fort Hays, Kansas
Project Director: Lee F. Pendergrass

The responsibility of this scholar, selected for the academic year 1979-1980, was to work with county museums, historical societies, local libraries, and interested citizens in northwestern Kansas. The scholar instructed museum and historical society staff members on the philosophy and methodology of history and its local application and gave guidance on archival issues. He also organized an oral history program at several locations. He taught local museum staff how to select appropriate themes for exhibits and identify items that reflected humanistic content. In addition, he helped plan public programs with strong humanities content, spoke to local groups and organizations, suggested local history research projects, and gave workshops on family history.

The evaluation of this ambitious project has been extremely satisfactory. Many museums and historical societies have benefited from his help. Many residents have responded with increased interest in oral history. The project serves as a model for reaching remote constituencies. Professor Pendergrass worked with 22 communities in 16 counties. His activities have been funded for a second year. In 1980-1981 he will serve communities in central and southern Kansas.

35. "Identity and Unity: Issues of Critical Concern Among Indian Tribes in Eastern North Carolina"
Coharie Tribal Development Association, Inc., Clinton, North Carolina
Project Director: James D. Brewington

In this project, the humanist-in-residence, a professor of history and chairman of Indian Studies at Pembroke State University, served the Indian communities of eastern North Carolina during the period January to March, 1978. The project focused on the dilemmas of unity and identity faced by six of these communities. Can tribal identity be retained if survival depends on cross-tribal unity to excercise political influence on behalf of Indian people? Is identity important? Are identity and unity mutually exclusive? Conflicts over these questions are splitting each of these communities.

The resident humanist, through seminars and discussions in each community, placed this dilemma in historical perspective and sought to illuminate its cultural, political and social implications. While the result was frequently more heat than light, the project was the first in North Carolina to be planned by Indians for Indians and utilizing an Indian as the scholar-in-residence.

36. "Scholar in Medical Residency"
Center for Neurological Study, La Jolla, California
Project Director: Andrew Feenberg

This residential plan, operating from December, 1979 to September, 1980 enabled a humanities scholar to reside in the Center for Neurological Study for six months in connection with an experimental program. The scholar met regularly with 35 to 70 neurologically-affected patients and their families and organized adult education programs in the humanities.

The scholar used traditional humanities texts and audiovisual aids in both group discussion and home study. The medical and counseling staff at the Center provided what has been described as "a supportive environment, helping the humanist to learn from the medical world and also communicate to it the value of the humanities in a medical setting."

It is anticipated that the results of this experiment will be published in medical and humanities journals. If this type of residential scholar program is successful, there are many variations of the basic format which could be tried, not only in hospitals, but also in other institutional settings. For example, the Texas Committee for the Humanities funded a program titled "Humanities Behind the Walls" sponsored by the Federal Correctional Institute in Fort Worth. The grant was for a Humanist-in-Residence to implement humanities programs for the Federal Correctional Institute.

LECTURES

The most traditional teaching method is the lecture. Although it may be the preferred means of participation in public programs by a majority of scholars, it is not the most popular format with the general public. According to several surveys, between 70 and 80 percent of adults would prefer to learn in some method other than a lecture. The lecture has been criticized for making audiences passive and for not holding their attention. In one study, an audience listening to the first fifteen minutes of a lecture, retained less than one-half of what was presented. In a lecture, the speaker controls the pace at which he or she provides information and that pace may not be the best one for all members of an audience.

And yet, we have all heard eloquent lectures from time to time. Many persons are adept at using this format to reach large audiences. Howard Schwartz, Executive Director in Montana, has stated the case for lectures well: "Lectures are not to be scorned as effective means of enabling adults to teach themselves. If they are delivered with enthusiasm and without a trace of condescension people respond to them.

For what it is worth, I think a key factor in successful humanities programs and in adult learning in general is the tension between formal and informal learning situations. Each are effective only in the context of their relationship to the other. For example, good discussion is impossible in the absence of common frames of reference and information. Lectures are as effective as any other medium for imparting information if structured properly."

LIVING HISTORY

*37. "Johnnycake Village"
Eden Valley Enterprises, Garfield Heights, Ohio
Project Director: Paul K. Schneider

In a mythical village in northeastern Ohio, there were daily performances all summer with two scenarios Thursday through Sunday. Costumed actors and individual members of the audience acted out events as they might have occurred in a small Ohio town in the mid-nineteenth century. The historical re-creations involved scenes relating to the Ohio-Erie Canal, runaway slave laws, the formation of an anti-slavery society, the rights of women, and the 1840 presidential campaign of William Henry Harrison in Ohio. The program was partially funded in 1978 and 1979 by OPH.

The historical scenes were portrayed as authentically as possible but they also involved the audience in re-enacting events and in the dramatic representation of characters. During the program, the actors spoke not only with each other but also with members of the audience standing around them and sought to draw them into a discussion of the issues being addressed. There were informal discussions led by a humanities scholar after completion of the scenes.

The free performances were attended by a diverse audience. The acting conveyed historical information in an entertaining and direct way and gave the audience the sense that they were reliving moments from our past.

In his evaluation, the project director wrote, "There is little doubt that the 7,000 people who attended the programs were enriched by them - most of them took the time to tell us so and many returned to see all the different scenarios. They were given a graphic example of how the humanities can be transformed from what is generally thought of as a dry and dull subject dealt with mostly by academicians into an exciting, entertaining program. Their understanding of history and the humanities was thus greatly increased."

38. "Fort New Salem Living History Project"
Salem College, Salem, West Virginia
Project Director: David Byrnes

A mini-grant was awarded to this sponsor to plan for a project scheduled for summer 1981 which will bring groups of adults to the site of Fort New Salem to live for a weekend in the manner of the eighteenth century. In the planning phase, the project director consulted with scholars and experts knowledgeable in the field of living history projects in order to design the program properly.

Groups of 30 people at a time will participate in a program designed to expose them to the lifestyles and values of eighteenth and nineteenth century West Virginians. After an orientation lecture, they will experience living in the past by subjecting themselves to the conditions, daily routine and special events of the late 1700's. Activities will include daily chores, simple crafts, and social functions. Follow-up sessions will be held to help participants clarify their learning experiences.

The program will experiment with three types of living history. In the type called "didactic simulation," participants will be "immersed in early West Virginia culture in a controlled re-living of a repeatable experience that will teach certain concepts and values." In the type called "didactic stimulation," more time will be devoted to seminars where original and secondary sources will be studied. In the third type, each participant will spend more time learning a specific craft and working on a specific project.

The program is expected to provide historical information through both traditional and nontraditional sources as individuals seek to make contact with past culture. The project should broaden understanding of the human condition by illuminating its past experience and thereby enable a person in the twentieth century to understand better the lifestyle and values of eighteenth and early nineteenth century settlers who settled in trans-Allegheny West Virginia.

A weekend experience such as this, in which the past is re-created in the present, is not a substitute for reading good history. But one's understanding of history can be enhanced by doing more than merely reading about it. The project director seeks to answer the question, "If it is possible to resurrect the past, then can we not find these past values by performing past tasks that are culturally determined?"

39. "Yesterday-On-Tour"
Detroit Historical Society, Detroit, Michigan
Project Director: Jean Laviolette

The sub-title of this project is "A Dramatic Dialogue with Detroiters of the Past." Costumed traveling teams visit classrooms, clubs, centers and elsewhere to interpret two colorful periods in our history. The 1750's are described by a "coureur de bois" and a "habitante" from French Detroit. The 1860's are interpreted by a Union soldier and a schoolmistress of the Civil War era. The experiences, lifestyles and attitudes of the past are accurately portrayed. Observers converse with people who look and talk as people did in 1750 or 1860. The costumed characters display artifacts of their time and show how their lives were affected by the events of that period.

This project is a field trip in reverse in that it brings the dramatic dialogue to the audiences rather than requiring the public to go to a particular site. It appears to be most effective in classroom situations where teachers can follow-up with additional significant information. For presentation to adult groups, the format can be modified to include lectures and more role-playing.

In evaluating the program, Ronald Means, Michigan's Executive Director, has observed, "The project serves as a vehicle for promoting an appreciation of humanistic disciplines. Historical narrative is essential, but its impact as an entertainment and learning device is far more effective when coupled with art, literature, and drama."

MULTI-FACETED PROJECTS

Some projects contain a variety of formats in an interesting fashion. There are good reasons for using more than one instructional style. Sometimes an over-all theme can be approached at different levels of sophistication and from different perspectives. Some members of an audience are attracted by traditional educational methods while others learn best from novel instructional styles. In the case of some topics, one approach can supplement or illustrate another. A dramatic interlude can heighten points made in a lecture or panel discussion. Workshops on specialized subjects can enable those who are interested in a particular topic to probe deeper than a superficial discussion might permit.

The following are some examples of imaginative projects which contain a variety of features.

40. "The Cowboy and His Values in the Red River Valley: Endangered or Enduring?"
Austin College and Sherman Historical Museum, Sherman, Texas

The Cowboy Heritage Festival in January, 1979 included: three different exhibits of western photography, an exhibit of sculpture, the showing and discussion of documentary and feature films, a keynote address by an historian, two panel discussions in which humanities scholars engaged cowboys and ranchers in discussion, square-dancing session, western barbecue, a story-telling session for children, and a program of dramatic readings. Scholars not only participated in the sessions; they also helped prepare the program notes that accompanied the exhibits and films.

The evaluator called this project a "skillful integration of entertainment and scholarly insights."

41. "American Indian Awareness Week: Indians Speak About Indian Life and Culture"
University of Dayton and Four Points Inter-Tribal Council, Dayton, Ohio
Project Director: Bud T. Cochran

This program was held during a six day period in September 1979. It consisted of the showing of five films all of which were followed by discussions led by humanities scholars and Native American participants. Other events included: an evening of dramatizations by a Native American performing troupe, a symposium, and a concluding "open forum" at which all of the week's program participants gathered to answer audience questions about American Indian life. A highlight of the series was the participation of Dr. N. Scott Momaday, Pulitizer Prize winning author of the novel, House Made of Dawn.

All of the evaluations of this project commented on the extensive audience participation throughout the week's events. Thanks to strong promotion, attendance was larger than anticipated. Evaluators concluded that the program responded to strong interests and concerns in the Dayton community.

42. "Hispanic Cultural Awareness Program of Rochester"
Puerto Rican Arts & Cultural Center of the Irero-American Action League, Rochester, New York
Project Director: William Loperena

This year-long program, which took place between April 1979 and March 1980, consisted of 10 workshops, 10 lectures, 4 discussion sessions, symposium, and 12 publications for Hispanic adults which contained contributions from 49 experts on the fields of anthropology, sociology and history.

The project enabled the sponsoring organization to expand its cultural awareness program to provide information about the Hispanic heritage and current problems to persons of Hispanic origin in the Rochester area. The program is a good example of a humanities project which has touched segments of the population not usually reached by traditional institutional programs.

43. "Shakespeare Today And In The Renaissance"
The Kansas City Regional Council for Higher Education, Kansas City, Missouri
Project Director: Marilyn Kelson

These special events which took place February 22 and 23, 1980, were jointly supported by the Kansas and Missouri Committees. The project included: lectures, discussion groups led by twenty humanities scholars, a performance of Shakespeare's "Twelfth Night" by the Missouri Repertory Theatre, a guided tour of a traveling multi-media exhibition from the Folger Shakespeare Library in Washington, D. C. on "Shakespeare: The Globe and the World" shown at the Nelson Gallery-Atkins Museum in Kansas City, and an opportunity to view related exhibits prepared by staff of the Nelson Gallery.

Humanities scholars from colleges and universities in the area led the audience - divided into groups of 20 - in a discussion for 90 minutes prior to the performance of "Twelfth Night." The groups considered the key ideas and issues raised by Shakespeare and their relevance to modern times.

The concluding feature of the program was an address by Sam Schoenbaum, noted Shakespearean scholar. Brief presentations at the final event by the Kansas and Missouri Committees provided a special program development feature to the project.

*44. "Women's Problems, Potential, Power"
People for Positive Change, Marietta, Ohio
Project Director: Carol Steinhagen

Twelve events in a five day program designed to celebrate women's accomplishments and to explore women's current problems and potential constituted this project. There were 4 lectures, 7 films, 2 workshops, the performance of a play "Internal Injury," and a gala evening of performing arts. Featured speakers included Maggie Kuhn and Betty Friedan. The workshops were on women in the ministry and on gender roles.

During the week's events, audience participation was encouraged. For instance, there was ample discussion at the four film sessions. The films selected were brief, documentary-type presentations designed to stimulate questions and comments. Ample time was allowed after the lectures for audience comment.

The most intense discussion occurred after the dramatic presentation, "Internal Injury," produced and performed by the Rhode Island Feminist Theater. This 90 minute play consists of dramatic scenes played by three women who have been beaten by their husbands. After the performance, which has been in repertory for two years, the actors engage in a discussion with all the members of the audience. The discussion covered many aspects of the problem of battered women, attitudes toward abuse, the public policy issue of "safe houses" as temporary refuges, and the broader issues of violence and sex stereotypes in American society.

The entire program was an excellent example of a series of events all of which offered humanistic perspectives on contemporary issues.

MULTI-MEDIA PRESENTATIONS

*45. "Hurry Sundown: The 1930's"
Southern Ohio Museum and Cultural Center, Portsmouth, Ohio
Project Director: Craig McDaniel

I attended the program, "Voices From the Depression" presented by Gerald Johnson, when it was performed as part of the OPH-funded project titled "Hurry Sundown" sponsored by the Southern Museum and Cultural Center in the Fall of 1979. The museum put together an imaginative exhibit of paintings and everyday objects related to the Great Depression and held a public program attended by approximately 100 persons in Portsmouth, Ohio. Other aspects of the project "Hurry Sundown" included the showing of four films and their discussions, and the presentation of Lee Pennington's "From Appalachia," a series of songs and stories evoking memories of Depression life in Kentucky and Appalachian

Ohio. Most of his tales were based on oral histories he collected over the years. The final segment of the project was the production of a 12 minute slide-tape program on the exhibit.

Johnson has presented "Voices From the Depression" in public programs throughout the mid-West. It is a 1½ hour program of songs, slides and historical commentary on the 1930's. After a few songs and slides, the speaker asked his audience, "Where were you in March, 1932?" There was immediate response as several recounted events from that era. The speaker involved the audience throughout the program and there was a general sharing of experiences and attitudes from the 1930 years. The program was rich in historical references. Popular songs were used to convey public attitudes toward unemployment, poverty, hunger, politics.

The evaluation of the program stated that "the format was innovative, the content was clearly humanistic, and Mr. Johnson captured the undivided attention and interest of his audience."

PUPPETS (AND OTHER NON-HUMANS)

The use of puppets instead of live people to present a program may seem to defeat the purpose of creating opportunities where there can be dialogue between humanities scholars and the adult, out-of-school public. On the other hand, if scholars are involved in the development of the project so that adequate humanities content is assured, then, the use of puppets may serve as an effective device for inspiring audience participation. Such was the case, for instance, in the OPH-funded program "Our Ecology: Space, Age, and Time," a project sponsored by the Division of Parks and Recreation of Middletown, Ohio. Three short films were produced in the project in which specially designed hand and rod puppets acted out portions of Aesop's fables to dramatize issues related to the use of natural resources, the need for more productive use of leisure time, and the need for better recreational facilities for the elderly. The films were shown to a variety of groups in connection with discussions led by humanities scholars. According to the project director, the program was attended by many persons who ordinarily would not think of attending a lecture or seminar on this topic.

46. "Birds Of A Feather"
Tri-City Comprehensive Community Mental Health Center, East Chicago, Indiana
Project Director: Sandy Appleby

In this project, which ran from October 1979 to September 1980, special puppets and displays were used to dramatize the history and

social context of drug abuse. Each performance was followed by discussions led by humanities scholars, for children and their parents, first in separate sessions, and then in larger discussions which brought both groups together for exchange of ideas. The programs occurred in various places in the East Chicago area.

The use of puppets to generate open discussion was less threatening than the use of humans might have been, especially for encouraging young people to talk about an emotionally-charged subject such as drug abuse. A puppet show probably keeps attention focused longer than most lectures would.

47. "The Retelling of Tales"
Lewis-Clark State College, Lewiston, Idaho
Project Director: Gary D. Pesciallo

This project did not employ puppets but rather "shadow animation." Funds were granted for the research and writing of a script for a shadow animation program based on an interpretation of Native American myths and folklore. The project director planned to use the shadow animation technique for the duplication of petroglyphs and pictographs in a consideration of the legends being presented.

This format may be an example of using the right medium for a particular message. Since some of the Native American myths and mythological figures are represented in rock carvings and rock pickings, the use of petroglyphs should be the most effective way to depict them to a general audience.

Unfortunately, the script that was written was not of sufficiently high quality and the project director failed to organize the forums which were to be part of the project. Therefore, additional funding was not approved.

RADIO

A quick survey of the state humanities programs reveals that 17 radio programs are currently being funded by state committees. Obviously, radio depends entirely upon the dissemination of sound. The humanities content cannot capitalize on the impact of the visual. Unless the program includes a call-in component, radio cannot have the active involvement of the audience in any give-and-take with a presenter. And yet, radio, as a medium, has distinctive strengths. As Kozma, Belle and Williams point out in Instructional Technologies in Higher Education, "audio is most appropriate when inflections, dramatic pauses, and other variables which are lost in print are important to the communication of the content."

The following radio projects reveal something of the variety and scope of humanities programs which have utilized this medium.

48. "Virginia on Tour"
Virginia Voice for the Print Handicapped, Richmond, Virginia
Project Director: Carlton P. Brooks

According to the project director, "this project is designed to bring to the visually handicapped the resources of the humanities currently unavailable to them." Twelve hour-long programs, broadcast between January and December 1980, consisted of half-hour prerecorded walking tours at a historic or culturally significant site, and a half-hour live call-in discussion. The walking tour portion featured co-hosts, one of whom was blind, who emphasized the opportunities to the handicapped in taking advantage of the resources in each particular location. The other host was a historian who provided interpretation of the sites and raised questions for the listening audience to consider. The second portion of the program encouraged dialogue among members of the handicapped community. Humanities scholars participated to raise historical and ethical questions and to respond to comments made by the listening audience.

The walking tours went to Jamestown Festival Park, the State Capitol, Stratford Hall, Monticello, VMI, Newmarket, Luray Caverns, Museum of the Confederacy, and Booker T. Washington's birthplace.

The blind co-host, who was accompanied by a guide dog, related her sensations and impressions of the location in a fashion no sighted observer could. The program was effective in reducing the physical and psychological barriers facing non-sighted individuals in their attempts to understand the world around them.

The programs were transmitted by means of sub-carrier frequencies of affiliated FM stations. Eligible listeners were given specially tuned receivers free of charge by the sponsor. The programs were recorded on audiocassettes and are available on loan to rehabilitation institutions, libraries, schools and individuals as well as to other radio stations.

49. "Conflict"
League of Women Voters of Delaware, Wilmington, Delaware
Project Director: Shelia Jabloner

This radio series, funded four times between September 1978 and June 1980, consisted of half-hour programs, repeated the following week, in which two individuals selected to represent opposing views on an issue were each interviewed for ten minutes by one of two

participating humanities scholars. The interviews were done separately so that opponents were never debating face-to-face. The interviewers tried to elicit the most complete statement possible from each person, given the strict time constraints.

The remaining time was spent in analysis and discussion by the two interviewers. The advantage of this approach was that it avoided the dangers inherent in face-to-face argument. Topics featured in the series included the issue of gun control, nuclear power, the equal rights amendment, and the right to strike.

On some programs the format was changed and a round-table discussion was employed.

Obviously, audience dialogue was not possible. However, the League of Women Voters had their telephone staffed during and after each broadcast so that those interested in commenting or in learning more about the subject had an opportunity to do so.

50. "D H F Commentary"
Ad Hoc Committee for Commentary, Dover, Delaware
Project Directors: Gerald Goodman and Gerald Straka

This weekly series of three minute commentaries by humanities scholars from various disciplines commenting on current news items or issues has been so successful that it has been funded eight times for six month periods between May 1976 and June 1980.

The program has been carried on six commercial stations and has been rebroadcast two or three times per week. The program provides continuous statewide coverage.

The three minute format forced scholars to be succinct. It required a minimum time commitment from listeners and its brevity probably aided programmers in scheduling it. However, one might argue that three minute presentations on such topics as the taxpayer revolt, public schools, or suicide in Delaware were bound to be too superficial. On the other hand, three more minutes of humanities programming a week should not be dismissed lightly.

51. "Radio Humanities: The Nineteenth State"
Radio Humanities Committee, Bloomington, Indiana
Project Director: Don Frick

This program, which ran from July 1979 to June 1980, and then was renewed for another year, utilized a magazine-type format of fifteen minute weekly radio broadcasts which included mini-documentaries,

interviews, news, reflections by humanities scholars, and short, dramatic vignettes about the humanities in Indiana. The show was carried by 25 commercial and public stations. It reached over 160,000 people each week at a cost of just over 1/2 cent per listener.

The project's purpose was "to present the humanities in an imaginative, listenable context for people unaccustomed to humanities radio programming, and to use this medium in a more creative manner."

The topics covered ranged from events in Indiana history to discussions of creativity, volunteerism, links between mind and body, and historical preservation issues.

Strengths of the project included production of shows brief enough to be picked up in crowded radio schedules, consistency in prompt distribution and creation of an entertaining and insightful series. According to the project director, "From the rich resources of the humanities, we want to offer depth, context, and a sense of history regarding life in Indiana by making links to our shared experience."

52. "Women of Action: Reliving Texas History Through Radio"
KUT-FW Radio, Austin, Texas

This radio series, broadcast during the period of September to December 1979, consisted of half-hour dramas which dealt with the role of women in Texas history through descriptions of the lives of outstanding women. Three humanities scholars worked with a professional script writer in creating the dramas and in making sure that there was sufficient humanities content in them.

53. "The Palouse in the Past Tense - Oldtimers' Recollections"
Whitman County Historical Society and KWSU, Radio, Washington
Project Director: Margot Knight

During the first half of 1979, 20 five to six minute tapes were prepared for broadcast at the rate of one per week over a six month period. Each program was on a specific topic or event. The program consisted of interviews with local long-time residents coupled with historical interpretation and documentation.

54. "Public Confidence, Public Safety, and Criminal Justice in Long Beach"
KLON (National Public Radio), Long Beach, California
Project Director: Edward W. Borgers

This project, broadcast during the first half of 1980, was a series of three hour-long public affairs radio programs. All three topics were related to the criminal justice system. Their titles were: "An Ombudsman for Long Beach?," "Public Surveillance: Friend or Foe of Democracy?" and "Do We Need More or Fewer Prisons?"

Each program contained a documentary or a docu-drama which provided background material for the discussion which included an analysis of the status quo and a review of changes being proposed. There were speakers on each side of the issue. There was also ample opportunity for commentary by the audience through telephone call-ins. Scholars helped to relate the specific issue to what was described as "larger social trends and current societal value questions."

55. "Italians in California - The American/Italian Cultural Experience in California - Its Pursuit of Place in the Majority Community"
Museo Italo Americano, California
Project Director: Giuliana Nardelli Haight

Despite its long title, this radio series is worthy of special note because both Italian and English were spoken in the programs. The project, which began in June 1980 and will continue to May 1981, consists of 24 half-hour programs dealing with the American-Italian cultural heritage as it relates to the majority community in California.

Humanities scholars are interviewed on the programs and provided background information. Writings by and about Italo-Americans are discussed.

56. "Latah Legacy"
Latah County Historical Society, Idaho
Project Director: Lillian W. Otness

This 1980 project involved the research, production, and broadcasting of five minute programs over four radio stations during a six month period. There were 26 programs in all. Topics included attention to ethnic groups in the county, major occupations, the role of pioneer women, the establishment and development of towns, and the effect of previous depressions on the life and values of the inhabitants. Included in the programs were interviews which had been conducted by the historical society as part of its oral history project.

*57. "Proud Black Images"
The Ohio State University, Columbus, Ohio
Project Director: Charles Nesbitt

This project produced 60 five minute radio programs which were aired over WVKO from January, 1979 through March, 1980. Each program focused on the achievements of a Black American who has made significant contributions to the nation's progress. Emphasis was placed on the contributions of individuals who have been especially significant in the fields of history, literature, and ethics. The fields of science, medicine, education, religion, creative arts, sports, entertainment, and the military professions were included.

Extensive care was taken to provide historically accurate presentations. Parts of the programs were in the form of dramatizations. The characterizations and events portrayed were worked into the scripts by way of special sound effects and script featurizations which the project director considered unique. The project used little-known information about the achievements of Black Americans and brought them to the attention of a wide listening audience.

A drawback to the programs was the lack of opportunity for listener participation through call-in questions or comments.

RESIDENTIAL LEARNING EXPERIENCES

One of the ever-present potential weaknesses of activities occurring in a limited block of time is that they are likely to be restricted in their learning effectiveness. Brief programs, despite their conscientious efforts to involve the audience, are open to the criticism that they are too ephemeral, too superficial. In order really to have a lasting impact on persons, the argument goes, a program must reach them over an extended period. It is understandable that projects which bring people together on a residential basis for significant time-span have been evaluated as having had more positive effect on the participants than those restricted to one or two meetings.

Furthermore, there appears to be a value in getting people away from their home. Carole Bly, who has been active as a project director and participant in a number of Minnesota humanities programs, finds that people are more likely to participate when they are away from their usual surroundings. She believes that taking people away from their home areas to participate in humanities discussions is well worth the expense.

The evaluation of the following project confirms her judgment.

58. "Shakespeare and Women Today"
High Point College, High Point, North Carolina
Project Director: Marily Karmel

This project, which has occurred each July since 1978, is a six-day residential "learning vacation" for about 80 persons. The program coincides with the annual North Carolina Shakespeare Festival also held in High Point.

Each day's program begins with an hour-and-a-half seminar addressed by a guest scholar. The group then divides into three small discussion groups to elaborate on issues raised at the morning seminar. Prior to the program itself, participants receive books and study guides that contain reading material from the disciplines of psychology, literature and philosophy. Afternoon seminars and group discussions also precede the participants' viewing of the day's dramatic performance.

The faculty members leading the discussions identify conflicts faced by modern women in their middle years and use the resources of their disciplines to sharpen the group's focus. Issues such as the manipulation of consciousness, law and social custom, and individual conscience and integrity are discussed at length.

According to the project's evaluation, "The opportunity for persons to live, study and discuss together for six consecutive days with a resident faculty provides a regenerative force that has exceeded the Committee's expectations." The majority of participants are "enthusiastic about experiencing a week thinking about, reflecting on, and discussing ideas, values, and contradictions."

The grant covers only the expenses related to instruction and instructional materials. Participants themselves pay for their rooms and meals. Therefore, the project cost is less than $12 per person per day. Local residents may participate as commuters for the modest registration fee of $12 for the week. One feature which might have been added was the provision for scholarships for persons who could not afford room and board costs.

PROGRAMS AT SHOPPING MALLS

One of the recurrent themes in this report is that, in order to reach the general public more effectively, projects should be taken to the people rather than require the people to go to where the programs traditionally are held. There is a commercial on television that includes the words, "Reach out, reach out and touch someone." The state committees have been challenged by the Congress to provide

humanities programming for those segments of the population who characteristically have not been reached by traditional institutional programs.

Some people never go to museums, libraries, high school auditoriums or college lecture halls. But almost everyone today goes to a shopping mall. I believe that there is great potential for devising imaginative, creative programs at shopping centers in which there can be instructive dialogue between humanities scholars and the general public on a variety of themes.

The following program is just one example.

59. "Energy and Lifestyle"
Diocese of Youngstown, Youngstown, Ohio
Project Director: Cal J. Smith

In the spring of 1979 an "energy fair" - a collection of exhibits - was displayed for a week at two Youngstown area shopping malls. A series of lectures and discussions was also held at several locations. "Telecommunications conferences" featuring a debate on energy issues plus listener call-ins over local commercial radio stations were additional features of the timely project. In the telecommunications conference, a speaker from Washington, D. C. participated in the debate, thereby dramatizing a way to take part without consuming fuel to do so. The principal speakers, Stewart Udall and Barry Commoner, addressed moral issues related to the energy problem. Mr. Udall also visited the shopping mall to view the displays and to answer questions in a radio interview.

According to the project director, the format "allowed the audience to actively participate in many different ways. This provided for an excellent atmosphere to learn and share ideas."

SOUND AND LIGHT SHOWS

60. "River: A Sound and Light Show"
Troy-Hayner Cultural Center, Troy, Ohio
Project Director: Robert Gladman

On two June evenings in connection with a strawberry festival, once in 1978 and again in 1979, a sound and light show was performed along the banks of the Great Miami River in Troy, Ohio. Rapidly moving dramatic scenes re-enacted historical events from colonial times to the present. Included were accounts of the founding and

development of the town from pioneer times to canal days, the advent of the railroad, the great flood, and later industrialization. The show was a multi-media production which used live dramatic tableaus, two large rear projection slide screens and lighted portions of the skyline at dramatic moments in the script. The sound portion was recorded and played over a large amplification system along the river. In both years the spectacle was enjoyed by some 10,000 persons.

Humanities scholars were involved in supplying historical documentation and in making suggestions for the improvement of the script.

The project was rated a success by evaluators. A copy of the production slides, tape and narration is available through the Ohio Humanities Resource Center.

Although a sound and light production does not provide opportunity for intimate dialogue between scholars and the public, it probably is seen by a more diverse audience than more academic-type programs attended by small audiences, and reaches segments of the population unaccustomed to attending traditional humanities programs.

SLIDE-TAPE PRESENTATIONS

Slide tape presentations, by themselves, are not necessarily innovative. They can be unimaginative in presentation. They can be used without discussion. But they can also be used to great advantage, along with films and videotapes, to supply strong humanities content in a project and to spark lively audience participation.

More project directors should consider using slide-tape presentations because they are easier to produce and are less expensive than films or videotapes. Slides are also easier to update than films or filmstrips. The portable equipment required to show them is easy to use. The thirty minute slide-tape presentation on "Mental Health Care: The Quest for Dignity" produced by Central State University, Wilberforce, Ohio (Project Director: Leland Bell) cost less than $2,000 to produce.

The following programs illustrate the different uses which can be made of slide-tape presentations.

61. "Ashtabula Harbor: The Historic Present"
Harbor Public Library, Ashtabula, Ohio
Project Director: Paula Plona

This project had many aspects: the research, writing and production of a slide-tape show of local history; a public showing with

speakers and a panel discussion afterward; the videotaping of oral history interviews; and a televised broadcast of the slide-tape and interviews over local public television. The various showings and broadcasts occurred over a period of four months in 1979 at several locations.

The slide-tape focused on the history of the Harbor area and addressed issues of local concern regarding re-development, preservation and restoration of historic sites, and ethnicity.

This particular project had several notable features. The idea germinated when the library received a request for a picture of a local historic house which it did not have in its files. The library staff discovered the need for some community education concerning what the Ashtabula Harbor was and what its future seemed likely to be. At its premier, the slide-tape program was presented to a standing-room only crowd. People became interested in their neighbors' televised interviews. Community interest in local history and in restoration activities grew significantly. A local historical society was formed.

In her final report, the project director wrote that, because of this project, "oral history has begun in Astabula . . . the project's historical contribution was immeasurable."

62. "Yesterday & Today: Middletown, St. Georges, Smyrna, Townsend and Port Penn"
Corbit-Calloway Memorial Library, Odessa, Delaware
Project Director: Sue Jamison

A five part local history series of slide presentations on the towns of middle Delaware took place from February to October 1980.

Each presentation began with an old photo contest about two months before the public presentation date. Old photos were collected and magnified and slides were made reproducing these old pictures of a particular town. Then pictures were taken of the same sites so that there was a visual record of what changes had occurred. A narrative about the old and new sites simulated a walking tour of the town.

The slide-tape presentation was shown on two consecutive nights. Exhibits and photo albums supplemented the slide show. Discussion followed and additional oral history was solicited from the viewers and taped for inclusion in the program.

The project created much positive response. Programs have generated an interest in local history and a renewed community spirit. In the words of the project director, "The people seemed really enthused over 'doing' their town." In two communities, people are talking about starting a museum. Each town has published a booklet of the photos submitted in the contest.

*63. "What's Happening to Karl Oskar's Farm?"
Saggitarius and Co., Lindstrom, Minnesota
Project Director: Lloyd Hackl

This slide-tape presentation, with a script written by the project director, was shown in Lindstrom and North Branch in March 1980. It was followed by a panel discussion and audience comments. Leaflets containing a brief survey of land use in Chisago County and a bibliography were also distributed.

The slide-tape presentation focused on the arrival of Swedish immigrants in the nineteenth century, the movement of Chippewas out of the region, and the changes in land use which have taken place over the years. The show raised questions about the rationale and ethics of land use, population mobility and the treatment of the environment. In the panel presentations, humanities scholars debated with township officials and agricultural extension agents over the merits of zoning laws and the future development of the areas lying in the shadow of the Minneapolis-St. Paul metropolis.

While there was good public participation in these programs, the project is an example of one in which the humanities content was minimal and in which most of the audience (and panel members) appeared more interested in where the next mobile home development would be placed than in addressing philosophical or historical issues.

It was at this program that I heard the most anti-humanistic statement in my travels. A farmer on the panel, complaining about rising taxes, exclaimed, "People are just too expensive to have around!"

TELEVISION PROGRAMS

In a chapter on "The Potentials and Limitations of Television as an Educational Medium" which is included in the book edited by David R. Olson, Media and Symbols: The Forms of Expression, Communication, and Education, T. R. Ide writes, "The immediacy of live television is said to motivate a concentration of visual attention and give a feeling of participation." He goes on to suggest that watching a television program even gives the viewer a fuller perception of an event than might be gained by personal attendance.

Because of television's great popularity as an entertainment medium, it is understandable that teachers should turn to it as an instructional medium. Yet, despite all the attention it has received, apparently educators have not yet found ways to capitalize most fully on its unique advantages. The same generalization probably applies to those who plan programs funded by the state humanities councils.

Many of the television programs described in state newsletters are of projects that either utilize TV to produce dramatizations or documentaries, or to have programs of the "talking faces" variety. There are some which have contained good panel discussions after the showing of a film and there have been a few in which studio audiences engaged scholars in dialogue with the rest of the world watching on. The QUBE cable television hook-up in Columbus, Ohio permits instant viewer response to a televised program, thereby allowing an additional form of audience participation. But, for the most part, the use of television creates a condition in which the viewer is a passive observer and the presenters, whether they are lecturers, panelists or actors, receive very little immediate audience response to what they are saying.

As a format for television programs, I believe that television is best used when the subject focused upon has a strong visual component that contains a high degree of motion. Beyond that, there should be some mechanism for viewer involvement. As Kozma, Belle and Williams point out, "Television instruction has been shown to be most effective when viewers are motivated and required to respond in some way to the program."

One obvious advantage of the medium is its capacity for reaching large numbers of people. A single TV show is seen by thousands more than a single program in a library or lecture hall. We live at a time when people are more resistant to going out to public educational events. Humanities programs are competing with an increased number of entertainment options vying for the public's time and attention. One must be aggressive in getting the public's concentration and in keeping it. The expansion of cablevision channels offers a means for developing humanities programs for that portion of the viewing public interested in them.

As is the case with all formats, the extent and quality of humanities content in television programs must be of primary concern. One method to insure improved humanities content has been tried by R. M. Edwards who has been "Humanist-in-Residence" at the Blue Ridge ETV Association (WBRA/WSVN-TV) in Roanoke, Virginia in a project funded by the Virginia Foundation for Humanities and Public Policy. (See Federation Reports, vol. 3, no. 1, September, 1979.)

The following television program probably made a more profound impression on more people than any other funded to date by NEH or any state committee.

*64. "Joan Robinson: One Woman's Story"
Red Cloud Productions, Cambridge, Massachusetts
Project Director: Mary Feldhaus-Weber

This 2½ hour film, followed by a 30 minute "epilogue," received funding from the Corporation for Public Broadcasting, the National

Endowment for the Humanities, the Massachusetts Foundation for the Humanities, and the Rockefeller Foundation. The film is an account of a woman dying of cancer. It deals with her heroic efforts to fight the disease, with her doctor's struggle to save her, and with her husband's love and dedication in the face of an almost constant deterioration in her condition. It is powerful in its impact. Some of the scenes inspire a searing emotional response. The film raises many questions regarding death and dying - how one adjusts to fear and pain, the price society pays for health care for patients who are terminally ill, the human relationships that are affected during the last weeks of a dying patient's existence.

The epilogue was in three parts - an interview with Joan Robinson's doctor, a panel discussion involving three doctors and Norman Cousins - who has successfully overcome what was thought to be a terminal illness - and an interview with her husband. Although the humanities content in the epilogue might have been more extensive, it served to sharpen the focus of some of the policy issues alluded to in the course of the film. (For additional perspectives on this program, see Federation Reports, vol. 3, no. 4, January, 1980.)

Red Cloud Productions has also produced four "Modules" which are 10-20 minute televised discussion sessions featuring different aspects which come out of viewing the film itself.

The January 26, 1980 broadcast produced a strong response throughout the country. It had extremely high ratings for public TV in New York, Detroit, St. Louis and Los Angeles. The North Carolina Humanities Committee gave a grant for follow-up TV programs in communities and in a hospital. In Michigan, a Detroit TV station held six hours of programming on evenings following its showing which attracted wide attention.

65. "What Are You Going to Do When the Well Runs Dry?"
Fort Worth Committee for the Humanities and Public Policy, Fort Worth, Texas

This project resulted in the production of a 30 minute television program which was aired during a two week period in November 1979. Included in the project were four major lecture/discussions and seminars, in which 14 humanities scholars participated, and another eight presentations to civic groups. The Fort Worth Public Library held an exhibit to highlight the televised series.

The project focused on the impact which the energy crisis has had on life styles and on changing values in our culture.

THEATER AS CLASSROOM

This phrase is a reversal of the term "classroom as theater" which has been used to describe the Dartmouth Intensive Language Instruction Model developed by John A. Rasseas, Professor of Romance Languages and Literature. In this model, the performing arts are an integral part of language teaching. According to Rasseas, "Going through their emotions is the best way to reach students. The technique does not exclude the intellectual. It provides a platform so intellectualism can be effective. But you have to gain the student's attention first."

Many organizations are using theater in a variety of interesting ways to educate the general public. In the opinion of some people, a theatrical performance is perhaps the most effective instructional delivery system for reaching a large segment of the population. As Michael Mitchell, Resident Humanist at the Milwaukee Repertory Theater, has stated, "Theater in itself encompasses a variety of disciplines . . . an individual is forced through contact with live performances to utilize almost all his or her mental and emotional faculties." The dramatic performance can transcend the superficial level of entertainment. One learns, first through the experience of watching the play itself and second, through guided discussion about the performance before and after the event.

It is through the dialogue about the play that the theater as classroom is best exemplified. Michael Mitchell describes the process in these words: "A play is a 'happening' in which for most of us feeling comes first. Therefore, in the activities that preceded and followed the play we wanted to initiate and then maintain this sense of happening. We hoped to capitalize on situations that would necessitate dialogue - dialogue that would force us to read, listen to, look at, and feel intelligently the things that others have said or created . . . Because the stage offers such a unique blending of the humanities, it has an opportunity to serve as a vital force in changing behavior patterns, and perhaps make life richer."

Drama as a learning medium has several attractions. It generates response and gets people thinking. Good actors are extremely effective teachers. A dramatic scene can strike at the core of one's consciousness and prepare one for a delving into humanistic questions. In a dramatic performance, the written word is given life and a particular interpretation is attached to it against which the viewer is challenged to respond.

The following projects utilizing the theater have been selected for the different uses made of dialogue between scholars and audiences and for variety of humanistic themes they employ.

66. "'Fighting Bob' a Community History Resource"
Milwaukee Repertory Theater, Milwaukee, Wisconsin
Project Directors: Susan Medak and Michael Mitchell

This February-March 1980 project was considered to be an outstanding example of an innovative combination of the arts and humanities and of imaginative cooperation between a repertory theater and several small communities. The play, "Fighting Bob," a dramatization of the colorful life and career of Senator Robert La Follette, was performed throughout Wisconsin. Residents in the towns of Stevens Point, Ripon, Baraboo, and Rice Lake were encouraged to develop appropriate programs to precede and follow presentations of the performance that would involve citizens in discussions of the political, historical and cultural issues raised by the play.

Sixty events were held in a six week period. In addition to "talkbacks" after performances of the play, there were lectures and workshops in 16 communites. An oral history project was begun in Stevens Point. Radio and television interviews were held, and there were exhibits on the Progressive Era in public libraries and bank lobbies.

The project generated considerable excitement. The level of public response was called "overwhelming." The audience members who discussed the play after its performance, or who attended the community events held in conjunction with it, gained a greater prespective about themselves as well as the historical events in which Senator La Follette played such an influential role. To the reviewer in the Milwaukee Journal, "This is the way history ought to be taught."

67. "COMPAS" (Community Programs in the Arts & Sciences)
St. Paul History Theater, St. Paul, Minnesota
Project Director: Kate Houston

This theater searches out events in local history and presents them in dramatic productions. Thus, theatrical techniques are employed to present part of a community's past. Audience discussions led by humanities scholars are held after performances of a play. The scholars' role is to invite audience response in the light of their personal experiences with the events and issues portrayed in the play, and to draw references to current public concerns related to audience contributions. According to Kate Houston, "The chemistry of audiences is different every performance in terms of how they relate individually and collectively to both the information and issues raised in the play."

This organization has also utilized humanities scholars in what are called script development public forums. These are open rehearsal discussion sessions in which scholars are asked to use their knowledge

of history and literature to comment on the scenes of the play they have just observed, and to make suggestions for script improvement. They also respond to questions raised by other members of the audience. The involvement of humanists at this stage in a play's development allows script writers to benefit from the scholars' perspectives and expertise.

An interesting facet of the script development forums is that they are led by one of the play's characters who stays in character during the entire program. He seeks to get the audience to remember how they reacted to events in the light of the issues raised by the play.

*68. "Drama: Matrix Of Conflict And Choice"
Repertory Theater at Christian Theological Seminary, Indianapolis, Indiana
Project Director: Rose Kleiman

This project, in its fifth year in 1979-1980, features audience discussion both before and after dramatic performances. Pre-show programs are held designed to prepare individuals to view a play equipped with knowledge of the playwright, awareness of the basic plot and of the issues raised by the play. Post-show discussions enable audience members to respond immediately to the play's impact by commenting and asking questions of the characters and the scholars.

The repertory company put on seven plays in the period from September 1979 to June 1980. Four pre-show discussions were held monthly. They began with a brief summary of the plot accompanied by slides. Then followed the enactment of several key scenes by actors in costume, after which there was audience discussion led by a humanities scholar and in which the actors also participated. The pre-show discussions have been held in hospitals, prisons and senior citizen homes as well as in libraries and rural locations.

According to the project director, "The power of the theatrical experience heightens sensitivity as it captures people on both emotional and intellectual levels. Self-discovery confronts the audience as their personal traits, thoughts, relationships and goals appear on the stage."

*69. "Dostoevsky's Forgotten People"
Actors' Alliance, New York, New York
Project Director: Jack Poggi

This one-man show was taken to 12 public libraries in New York between September 1979 and April 1980. The performance consisted of

informal presentations combining information about the life and career of Dostoevsky with dramatizations from his novels which Jack Poggi had translated himself.

Poggi made each performance unique by varying the material used. There is no written script. His readings and commentaries on Dostoevsky's work are followed by audience discussion. A brief bibliography is distributed to encourage people to become better acquainted with the subject.

The format enables one person to appear as scholar - talking about the writer - as storyteller - reading from the novels - and as actor. The actor turns teacher; the scholar translates the words into action; Dostoevsky's characters come alive.

The performance challenges the audience to confront some major issues such as the meaning of life, the way people relate to each other, and the shaping of character.

The finest praise for this project is contained in a review written by Leo Seligsohn in Newsday. He wrote that by the end of the program, "the evening has been distilled into Dostoevsky's words, full of energy and power. Poggi, in the meantime, seems to have evaporated and what is left is a kind of theater of the mind."

70. "Portraits in Black and White"
Ferrum College, Ferrum, Virginia
Project Director: Jody Brown

This project involved the production and 16 performances - with public discussion - of two original plays dealing with race relations in Franklin County, Virginia during the latter half of the 19th century. The plays were performed at Ferrum College during the summer of 1980. (In 1979, the college received a grant for the performance and discussion of another play, "Too Free For Me," which was concerned with women's rights and race relations before the Civil War.)

"Portraits in Black and White" explores the course of paternalism in the altered social context of the Reconstruction era and the impact of emancipation on Black families. It confronts the issues which Southern whites had to wrestle with as they faced the reality of a free and competitive Black labor force.

The format of the post-performance discussions included an explanation by the project director of the process by which the play was developed. After that, a historian led a discussion of the historical issues of the play and another scholar led the group in a consideration of current and related questions. The actors also take part in these conversations. The scholars also conducted preliminary research and helped in writing the script.

In the fall 1980, WBRA-TV, Roanoke, and WSUN-TV, Norton, will broadcast one of the plays.

According to the project director, audience discussion is much more animated when the play contains material of intrinsic interest to the viewers. If the action on stage touches people directly, they will respond more vigorously.

71. "Nevada 2180: The Future Is Now"
The Sierra Arts Foundation, Nevada Department of Education/Right to Read and Nevada State Library, Reno, Nevada
Project Director: Rob Dwyer

One way to assure the local popularity of a touring dramatic performance is to use residents in the cast as well as professional actors. This futuristic project consisted of selected dramatic readings which toured several rural Nevada communities in February 1980. This experimental reader's theater used John Bowen's "After The Rain" for its dramatic confrontations. The play's setting is a university lecture hall 200 years after a flood has destroyed the world. Criminals in the new community are introduced and under hypnosis they relive the two years spent on a raft by survivors of the flood and founders of the new society. The audience is confronted with the new society's views on government, education, religion, and sex roles.

After the play, the actors include the audience by asking their reactions to the play's themes. The dramatic intensity is so great that audience suggestions, observations and interpretations come quickly one after each other. According to Roger Smith of the Nevada Arts, "'After The Rain' packs enough social criticism of 1980 for five plays. Designed to inspire anger, it demands response."

72. "In Time"
Bellarmine College, Louisville, Kentucky
Project Director: Jerry Lee Rogers

The play, written by the project director, is an open-ended dramatic performance which includes audience involvement in completing the script. "In Time" is the study of an almost helpless aged woman; the drama deals with problems of dependency. The play raises questions; it does not provide any answers. It is up to members of the audience to think through whatever solutions they deem appropriate.

Rogers prefers to write non-traditional drama and to take his performances to places where they are not normally shown because he believes that in such instances the impact of a drama results in a deeper learning experience.

73. "Eco Theatre: Mountain Voices"
Hinton, West Virginia
Project Director: Maryat Lee

This project, funded twice, also sought to reach that segment of the population who never attend theater. A traveling troupe, composed of young people from Summers County, West Virginia, toured the southern part of the state and performed on a flat bed truck at state fairs, parks, courthouse squares, amphitheaters, flea markets and prisons. The play, "John Henry," was written by the project director.

After the performances, humanities scholars led the audience and performers in discussions on subjects related to the culture of that Appalachian area, the American work ethic and the effects of mechanization on modern society.

74. "Bilingual/Bicultural Interchange and Analysis Through Theater"
Texas A. & I. University, Kingsville, Texas

This project consisted of nine performances between September 1979 and August 1980 in which Spanish plays dealing with prejudice, discrimination, unemployment and cross-cultural differences were performed in several Texas communities. The plays were introduced by two humanities scholars who, along with a local official, led discussions after each performance.

75. "Social Drama for Social Problems: Exploring Social Issues with the Humanities"
Katherine Mental Health Center, Terre Haute, Indiana
Project Director: Judy Warner

Social drama was used as an educational tool to explore contemporary problems in a project which ran from February 1979 to March 1980. The short plays required the involvement of the audience in acting out roles that addressed controversial subjects. The simulated dramatic situations dealt with alcoholism, spouse abuse, parent-child relations, adolescent pregnancy, the contemporary woman, aging, death and dying.

The drama about problems of working women focused on actors' perceptions of male and female roles, the value of respective jobs, and sources of role models. Audience discussion examined the drama in detail drawing upon audience members' experiences for similarities and differences.

Associated with the dramas were mini-lectures by scholars who supplied useful historical, philosophical, religious and sociological insight into the complex problems the audience confronted. As audiences requested information about the causes of some of these social problems and their incidence in their own communities, this information was provided.

The format has been found to be "both efficient and stimulating." The drama immediately captures the audience's attention. There is generally a high level of audience involvement immediately after the performance. Halfway through the discussion period, the humanities scholar makes a presentation which gives the audience a new perspective and, according to the project director, "a fresh set of tools with which to respond" to the topic at hand.

76. "Freedom and Angelina"
Massachusetts
Project Director: June Judson

This drama-forum has had a remarkable run. In 1977, the play toured 25 public libraries in eastern Massachusetts. In 1978, it was performed 27 times at the Church of All Nations in Boston - an ecumenical church located in a multi-ethnic neighborhood. The play had a successful limited engagement in New York and a portion of it was performed before the Massachusetts Legislature.

Written by June Judson, "Freedom and Angelina" is about the Grimke sisters and is based on the diaries and letters of Angelina Grimke Weld who was active in the anti-slavery and feminist movements. The play includes authentic 19th century music and some of the scenes portray accurate vignettes of family life a century ago. An interracial cast of six perform a variety of roles. The production used a minimum of costumes and scenery. Skillful acting and the music created atmosphere and conveyed emotion.

Audience participation was an important part of the production. The audience was invited to join in the singing of songs during the play. Following the drama, scholars led the members of the audience in a discussion of the ideas raised. Because of the timeliness of questions dealing with race relations, audience discussions were usually very earnest. In addition to the usual information about the cast, the playbill contained the words to some 19th century songs, a bibliography and some questions to trigger discussion.

The project director considers the drama-forum an inventive combination of theater and discussion which becomes an effective device "to bring information, creative thinking and entertainment to people who might not ordinarily have easy access to any and all of these resources."

77. "Theatre: Tool for Social Interaction"
Paramount Art Center, Aurora, Illinois
Project Director: Suzanne A. Ruetenik

This project was built around the production of six of Edward Albee's one-act plays titled Albee Directs Albee. Workshops, seminars and lectures occurred in conjunction with performances.

During the period, October 1, 1978 to April 15, 1979, the program was taken to public libraries, shopping centers, factories, senior citizen centers, schools and prisons. The project's purpose was "to diminish the elitist image of serious theater that has created barriers to a wider enjoyment of good drama and the insights it can bring to understanding the human condition," according to the Illinois Committee's evaluation.

78. "The Scientist and Moral Responsibility"
Conservatory Theater Company of Seattle and the Harbor View Medical Center-Mental Health Unit, Seattle, Washington
Project Director: Holly McGowan

A mini-grant supported a panel discussion after the production of Friedrich Durrenmatt's play, "The Physicists." This powerful drama takes place in an insane asylum and deals with three scientists who pretend to be mad rather than reveal that they have discovered ideas that may destroy mankind. The Einstein Centennial Exhibit was displayed in the theater foyer.

The project was an outstanding success primarily because of the quality of the panelists. According to the evaluator, "Projects like this first entice the senses and then engage the mind, which is exactly what the humanities are supposed to do." According to Mary Coney, the moderator: "Partly because of the open attitude of the panel members, the intimacy of the setting, and the intelligence and enthusiasm of the playgoers, the discussion took on the character of a stimulating seminar . . . 90 stayed after the performance . . . Discussion continued until after midnight."

TOWN MEETING

The town meeting, as a democratic device for encouraging the broadest possible involvement of citizens in the discussion of local issues, has a rich tradition in American history. Two of the more imaginative humanities programs in 1980 to utilize the town meeting format were the following:

79. "After The Tenn-Tom and Yellow Creek What . . . ?"
Tennessee Valley Regional Planning Commission, Corinth, Mississippi
Project Director: E. S. Bishop

Town meetings were held in early 1980 in Corinth, Luka, Bonneville and Ripley - four cities in northeast Mississippi. The programs addressed the question of the quality of life in the area ten years hence.

The first part of the project involved the work of a humanities scholar who spent a day in each of the towns interviewing public officials and community leaders to get their views on current community problems and on what they expect will happen to the quality of life in the next decade. Conditions in the region have been significantly altered as a result of the Tennessee Tom Waterway and Yellow Creek nuclear plant currently under construction and expected to be completed by 1985. The results of the interviews formed the basis for the initial questions raised in the town meetings.

The next part of the project consisted of four separate community discussions at which the principal participants spoke. A fifth meeting summarized the previous meetings. At each program, a panel of two humanities scholars and two local officials talked for about five minutes each. Then the moderator - the scholar who conducted the preliminary interviews - invited and directed responses from the audience. The discussions focused on values and recommended policies. All remarks were kept brief so that no one dominated the discussion. A free buffet supper, a baby-sitting service and musical entertainment increased the program's attractiveness. The meals were donated from local grocery stores and catered by women's groups. Radio and television coverage provided a wider airing of the views expressed at the town meetings.

The project director believes that the involvement of a popular local radio and television personality also helped make the program successful.

80. "Changing Face of the Fillmore: Town Hall Meetings"
Fillmore Community Council, San Francisco, California
Project Director: Greer Smith

This project, which took place January to March 1980, was a series of town meetings for the residents of the Fillmore District of San Francisco, which has been undergoing extensive redevelopment. The meetings addressed the question of what was the most equitable approach for the Redevelopment Agency and the community to follow to insure a viable community development process. Among the topics explored were

whether Blacks should receive preferential treatment in bids for development in the Black neighborhood and what the composition should be of boards and policy making groups.

There was good interaction between humanities scholars and residents as both sought to achieve a better understanding of the complex issues involved in planning the future direction of the community. It was the hope of the sponsoring agency that a continuing dialogue could be established among individuals and groups that have a stake in maintaining a strong neighborhood.

TRAVELING SCHOLARS

A humanist-in-residence program can easily be modified to permit a scholar to travel over a wide area either to help different groups plan programs or to speak in those organized and scheduled by the scholar himself. The traveling scholar type of project is especially useful in reaching persons in remote parts of a state or in communities not served by academic institutions. For nine months in 1978-79, William Schafer, Professor of English at Berea College, traveled the length of Kentucky visiting library study groups, county historical societies, civic organizations, senior citizen centers and other adult education groups to increase their interest in local history, folklore and preservation projects. (An account of his experiences is contained in Federation Reports, vol. 3, no. 6, March 1980.)

Because of increased fuel costs, traveling scholar projects will be more expensive in the 1980's, but they still have advantages worth considering.

The following five projects utilized different methods in establishing dialogue with the public. Each appears to have been successful in its own way.

*81. "Traveling Humanist Program"
Alabama Public Library Service, Montgomery, Alabama
Project Director: Norman Davis

This scholar gave informal lectures and led discussions to different types of organizations on a variety of topics throughout an academic year. The purpose of the project was to enable an effective teacher to bring the insights of his discipline to bear on concerns vital to Alabamians. Each program was tailored to the interests and circumstances of the organization requesting the scholar's appearance. The lecture part of the meeting was limited to 20 to 30 minutes and was filled with illustrations drawn from the humanities and from the

scholar's own experiences. Audience participation was encouraged throughout the program.

Dr. Davis' presentations drew heavily on material from American history and literature. He gave 95 programs in the nine months he traveled to 41 communities. His topics ranged from "Southern Hospitality" and "Alabama's Heritage from the French" to "Alabama Women as Agents of Change" and "Traditional Values in a Space-Age Environment."

Dr. Davis made a number of slide shows which he varied according to local interests. One of the reasons for his success was his willingness to do research on each community he was scheduled to visit, so that often he knew as much or more about the community than its residents.

The success of his presentations lies in the frequent use of questions and his flexible weaving of quotable passages from the many books he carries to his program. He bends his presentation to follow the interests and ideas of his audience. He uses the plots of novels and short stories to raise questions about the human condition and to stimulate discussion of values, ideas and attitudes. Another characteristic of his presentation is spontaneity. He appears to know both his subject and his audience well. His own eagerness to learn is contagious.

Dr. Davis has been a traveling humanist in South Dakota and Idaho and in 1980-1981 will have that title in Kentucky where he will meet with groups throughout the state to discuss issues relating to Kentucky literature and social migration.

82. "Humanist-in-Residence"
Dakota State College, Madison, South Dakota
Project Director: Gerald Lange

This scholar toured eastern South Dakota in the winter and spring of 1980 and presented a series of programs dealing with agriculture and energy issues. The programs were adapted to the interests of the organizations inviting him to speak.

83. "Indiana Letters: Twenty-five Town Seminars in Last Century's Mail"
Indiana University at Bloomington, Bloomington, Indiana
Project Director: L. C. Rudolph

This interesting activity, which ran from April 1978 to February 1980, was an imaginative way to carry primary historical material to the general public and to encourage residents of Indiana towns to

utilize a large, valuable collection of early 19th century letters in future historical projects dealing with their communities.

The first part of the project involved the preparation of a guide to the collection of some 4,000 handwritten letters written about Indiana when it was "The West" - 130 to 150 years ago. This American Home Missionary Society collection, now on microfilm, is filled with primary source information about Indiana towns; however, without an index its use was restricted. The project director and an associate abstracted the letters, indexed them and wrote a guide to help people find the letters which would be of use.

In the second phase, the two scholars visited 25 towns to introduce members of the public to the old letters about their community. In each location, the scholars met informally with about 25 residents who had some interest in local history. They distributed copies of their guide and showed the audience how to search out abstracts of those letters pertaining to their town and county. Then they discussed the contents of the pertinent letters. Group participation was automatic and animated as the audience discussed the subjects of the letters, both in terms of their impact on the community a century ago and on the present. The letters conveyed their authors' concerns about religion, ethics, education, culture and history.

The most exciting aspect of this project was the creative way in which it put a rich, humanistic resource into the hands of local citizens. Although the project is completed, it should have a lasting benefit in influencing some communities' views about themselves and insuring that local history that is written in the future will gain from these primary sources.

84. "Chautauqua '79: A Circus of Learning"
Northern Plains Humanities Council, North Dakota

The summer of 1979 was the fifth season for this traveling tent show. Five days of programs were held in each of eight communities. The programs held Wednesdays through Sundays were supplemented by local festivities and activities.

The heart of the program was a series of four individual characterizations of North Dakota historical personages presented by humanities scholars from that state. On the fifth evening, all four participated in a "Meeting of the Minds" and discussed issues from their chosen character's perspective. Two children's programs were also offered. Topics discussed included education, justice, the role of men, women and children and other matters of interest to North Dakoteans.

According to one evaluation, the project sought "to recapture the community spirit of the ice cream social, the circus coming to town and the lyceum program."

WORKSHOPS

The very word carries the expectation of activity. A workshop is a type of educational session in which the participants are expected to engage in the learning experience more directly and more deeply than in a lecture or conference. While workshops have their experts and specialists and while they can be closely structured or highly informal depending on the preferences of the director, the "students" in a workshop usually help produce a final product such as a paper, a report or series of recommendations.

Generally, workshop attendance is limited in size to encourage extensive participation by all members of the group. Also, reading materials are frequently provided so that the experience takes on more of the appearance of a classroom activity. But sometimes the word is used as a synonym for discussion or for a buzz session after a formal lecture.

One trouble with the workshop format is that it may discourage some people from attending a program because they think they lack the requisite skills or educational background to hold their own with other participants. In order to encourage broader participation, it might be possible to offer workshops at different levels of difficulty.

85. "Poetry Workshops"
University of Michigan, Ann Arbor, Michigan
Project Director: Stephen Dunning

Three poetry workshops were held in November 1979 and March and August 1980. Each workshop lasted four days and served 60 participants - 20 high school students, 20 college students not enrolled in advanced writing courses and 20 older persons who were retired, unemployed or whose work schedule allowed them to participate.

During the first three days, each workshop had a sequence of six 90-minute work sessions during the afternoon and evening. Sessions were led by humanities scholars. About 30 minutes of each work session consisted of presentations by a visiting teacher-poet. In the remaining hour, small groups - from four to eight participants - wrote with the help of local poet-teachers. There were also reading/discussion sessions conducted by prominent poets. On the fourth day of each workshop, there was an open symposium and a reading in which participants shared what they had written with others.

There were no lectures during the entire workshop. The sessions used the approach of "discovery learning" to increase the participants' awareness and sensitivity to the human condition. As a result, the line between the creative and the scholarly and analytical was blurred. Workshop members were involved in "doing" the humanities rather than merely "hearing" about them.

The project's purpose was to develop an appreciation for the traditions and uses of poetry. Beyond that, the participants gained knowledge of the history and criticism of poetry and benefited from guided experience in the craft of poetry writing. One youthful participant reported that he felt as involved "as if he had been at a rock concert" which may be the highest type of praise.

I believe that a schedule for the workshops that allowed homemakers and more employed persons to attend would have been better than the one used in this project.

86. "Aging in Literature Training Workshops"
University of Kentucky, Lexington, Kentucky
Project Director: Dawn Ramsey

This two-day workshop held in the summer of 1979 was a training program of 20 potential leaders of workshops who were either specialists working with senior citizens or interested older adults themselves. The participants were expected to return to their own communities, senior centers, nursing homes and churches and conduct their own free workshops, using materials prepared by the National Council on the Aging. Thus, one program was designed to have a ripple effect and reach more persons than the initial group of 20.

Enrollees were given detailed information about the eight literary selections in the unit and about the three authors. They were given suggestions for conducting workshops on their own, including information on techniques of effective discussion-leading. They were also provided with helpful advice on follow-up activities.

Although the project director judged the program a success, she was disappointed with the time lag between her workshop and the ones which the participants held in their own communities.

PROGRAMS FOR SPECIAL AUDIENCES

*87. "Arts and Humanities Resource Center"
Cincinnati Area Senior Services, Cincinnati, Ohio
Project Director: Sister Joan Leonard

The project extending over 1979 and 1980, was a series of informal presentations held in an inner city senior citizen center. The project was designed to dissolve the educational and psychological barriers which keep many of the elderly from experiencing and enjoying the cultural opportunities of their city.

Weekly hour-long sessions were held for a six-week period on each of the following subjects: Cincinnati's history of art, music, dance, theater, community history and personal history. In the segment on Cincinnati history, the audience was shown slides of the old city and taken on bus trips to significant locations to discuss the changes observable during the participants' lifetimes. In the music history series, a humanities scholar led the group in discussions about Cincinnati's contributions to America's music. Another part of the project was a workshop series in which senior citizens met with an intergenerational theater group, wrote, rehearsed and produced their own play based on their own experiences and directly addressing the stereotypes of aglsm.

One of the strengths of the program was the ability of the participating scholars to communicate effectively with their audience. Attendance and enthusiasm were high. Audience members welcomed the opportunity to share their own experiences as they related to the subject of a particular session. Agencies for the elderly in several other cities have expressed interest in conducting similar programs.

88. "Cincinnati - The City Through Two Centuries: Issues and Traditions of an Urban American Community"
University of Cincinnati, Cincinnati, Ohio
Project Director: Robert Arner

This project was held in three residential senior citizen centers in 1978 and consisted of three seven-week long programs that included lectures, slide-tape presentations, musical performances, and readings, all of which were followed by small group discussions led by humanities scholars.

The sessions were rich in humanites content and focused on subjects related to the history and literature of the area. Reading materials were provided to those attending the sessions. Public policy issues addressed included urban problems, ethnicity, race relations,

90. "The Open Window Project"
Correctional Institution for Women, Clinton, New Jersey
Project Director: Sheila Schwartz

Monthly sessions from November 1979 through July 1980 were held for persons in a correctional institution. The topics selected for the ten meetings covered most of the traditional humanities disciplines: political science (how the relationship of the government to people has changed); linguistics (language as a barrier); religion (why does man believe and why does man need to believe); sociology (the disintegration of the family); ethics (the effect of media on ethics); philosophy (the philosophy of technology); jurisprudence (women under the law); history (the quality of today's literature in contrast to the literature of the past); and music (a historical view).

All residents, except those in maximum security, were invited to attend. Other groups including the inmates enrolled in college courses at the Garden State campus on the grounds of the Youth Correctional Institution at Annandale, certain senior citizens' groups and students at area high schools were also invited.

The humanities scholars who led the lecture-discussion sessions supplied reading lists and other materials which were reviewed in preparatory sessions prior to their presentations. Several of them brought documentary films to accompany their lectures. Some of the speakers were more effective than others in establishing rapport with the audience. The project director briefed speakers on the nature of the audience, the need to be patient with interruptions and the importance of allowing for ample discussion.

The programs were successful in somewhat reducing that sense of insularity which persons in correctional institutions are bound to feel. For many of them, this project brought the only humanities instruction they had during their confinement.

91. "Threads"
Amalgamated Clothing and Textile Workers Union, AFL-CIO, New York, New York
Project Director: Marvin Ciporen

The "Threads" project is probably the best known humanities program for union members in the country. Most of "Threads" has been funded by the National Endowment for the Humanities. In 1979, the union also received a grant from the New York Council for the Humanities which allowed the project director to expand his programming in New York State and to work on projects for Hispanic members. The Spanish-speaking component of "Threads" is called HILOS.

pollution, and the flight to suburbia. About 21 scholars served as discussion leaders at different times.

One of the notable features of this series was that the scholars who took part were well briefed on the goals of the project and the nature of the audience. Since they had a clear understanding of their roles, they were able to create an informal atmosphere in which there was open discussion and mutual learning.

One of the participants wrote a letter to the project director expressing her appreciation: "We have had superb professors who presented interesting programs skillfully . . .. Just because we are in a retirement home doesn't mean that we have put our brains to rest."

89. "How Green the Bough Grows: Teaching Poetry to Retirees in an Old Age Center"
Eastern Kentucky University, Richmond, Kentucky
Project Director: Jan Zlotnik Schmidt

This project consisted of a series of autobiographical poetry writing workshops for the elderly held in the Crestview Minimum Care Nursing Facility in Richmond in June and July 1979. According to the project director, her goals were "to provide mentally stimulating occupational therapy that would bring the elderly out of mental stagnation, often the pervasive atmosphere in nursing homes, and to tap the creative resources of the elderly."

The units in the six week workshops which met twice a week covered memories, experiences, values and goals, and identity. At the conclusion of the sessions, the project director prepared material from what had been written and made presentations to local community groups in the fall of 1979 to describe what the elderly had accomplished and to correct some of the stereotypes regarding the old which are held by the general public.

The project demonstrated to what extent senior citizens can be encouraged to use their dormant creative energies and talents in productive ways. It was so successful that in 1980, Professor Schmidt received another grant to train two additional humanities specialists who will work with nursing home residents helping them write poetry on autobiographical subjects.

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This multi-faceted project has three objectives: "to develop materials and approaches which will bring the humanities to members of ACTWU and other unions; to create a constituency for humanities programming amongst the membership and leadership of ACTWU; and to establish on-going links between humanists, cultural and academic institutions and the Union." Many of those who have been reached by this program have previously been deprived of adequate exposure to the humanities and the project director indicated they have felt intimidated by educational programs.

Three basic formats have been used. The first is a series of on-going discussion groups focused on themes such as work, family and community. The discussion leaders, who teach most of the sessions, adapt what is appropriate from the national curriculum which has been developed, contact local humanities scholars, recruit for their program, and help train local staff to use the humanities in their on-going work. Discussions are supplemented by films, plays, slide shows and guest speakers. Readings are distributed at each session. Some field trips to museums are included. Local lending libraries have been established at union halls.

The second format has involved the running of programs as part of the regular union activities such as "delegate assemblies." This feature is included in order to demonstrate that the humanities can be "an integral part of the life of the union and its members."

The third part of the format consists of single programs or short series of sessions where an on-going humanities program would not be feasible.

According to the project director, "The key factor in all of these methods has been our strong commitment to make the program as participatory as possible - the message we have conveyed to members is that the humanities are not just something that can be understood only by experts or appreciated by people with college degrees."

The reaction to HILOS - pilot program for Spanish-speaking union members - was extremely favorable. According to the evaluator, "The participants drew easily on previous discussions and materials and reacted enthusiastically and with a lack of self-consciousness that showed how directly these humanities seminars affected them . . .. All sessions were conducted in Spanish . . .. The program was extraordinarily successful for this audience. Its format put the participants at ease and allowed them to examine the materials without pressure and to participate, and express opinions, emotions and offer information and personal experiences in a thoughtful and comfortable atmosphere."

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Charles C. Cole, Jr. has been Executive Director of the Ohio Program in the Humanities since December 1976. He has a B.A., M.A., and Ph.D. from Columbia University where he has taught and served as Associate Dean. At Lafayette College he was Dean and Professor of History and he was also President of Wilson College. He is the author of several books and articles on history and higher education. His To Improve Instruction was published in 1978 in the ERIC Higher Education Research Reports series of The American Association for Higher Education.

The **National Federation of State Humanities Councils** is a membership association serving the state councils of the National Endowment for the Humanities. The goal of the Federation since its organization in 1978 has been to assist the councils in achieving their goal: helping citizens understand and utilize the humanities in their public and private lives.

The humanities defy easy definition. Congress identified them in the law which created the NEH (1965) as the following academic disciplines: literature, philosophy, history, comparative religion, linguistics, jurisprudence, history and criticism of the arts, and those aspects of the social sciences which employ historical and philosophical methods. The impact of the humanities as subjects of great intrinsic value, and on matters of public interest, remains as varied as the disciplines themselves.

The state councils were organized by the NEH in the early 1970s and are supported by grants from the Endowment and by local individual, business, foundation, and institutional donors. The demonstrated effectiveness of the state councils in displaying the pleasures of the humanities and also in testing their application to the problems and possibilities of local, regional, and national life, refute the popular assumption that the humanities belong strictly to the college and university curriculum. Through public programs, lectures, debates, films, television, radio, exhibits, and other formats, the state councils have made the interests and methods of the humanities available to the public in ways appealing to large numbers of scholars and citizens. In 1980, the state councils made grants of over 22 million dollars, matched by cash and in-kind contributions, in support of more than 25,000 projects. Their combined efforts reached more than 25,000,000 people.

The Federation contributes to the work of the state councils through a program of research, publications, information exchange, conferences, special projects, advocacy, and legislative liaison. These activities fall into three categories, each supervised by a standing committee of its Board of Directors: 1) **Government and Public Affairs**, including matters pertaining to the state councils' relations with the NEH and with the Congress; 2) **Research and Publications**, including frequent research reports and two bimonthly publications--Federation Reports, which carries articles on the theory and practice of public humanities programming, and Federation Updates, which carries legislative and organizational news; and 3) **National Humanities Resources and Conferences**, including planning the annual meeting of the Federation and assisting the states in their use of media and exhibits. The Federation communicates directly with the Chairpersons and Executive Directors of member councils several times each month with mailings on a variety of timely and important issues.

The membership of the Federation is presently comprised of 50 state humanities councils. Fourteen are represented on its Board of Directors, which includes five public and five academic members of state councils, three Executive Directors, and the Federation President, also a state council member The Federation's operating budget comes from dues paid by members and from grants and contracts from the NEH and other organizations and institutions.